

IN THIS ISSUE: THE ENGLISH SONG LYRIC—By Helen Redington
EUROPEAN ATMOSPHERE AND ART FOR AMERICANS—By Clarence Lucas

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RENÉ MAISON

As Parsifal



RUTH FORD, mezzo soprano, vacationing in Palermo, Sicily, after a strenuous season at Montecatini, Italy, where she sang Laura in Gioconda and Preziosilla in Forza del Destino. In the background is the church of Santa Rosalia, patron saint of Palermo.

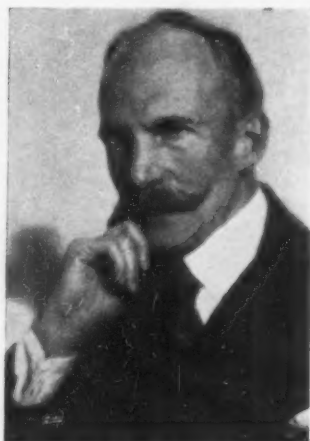


THREE MODERN COMPOSERS

have had premieres at the Guy Maier Children's Music Festival at the Barbizon-Plaza, New York, beginning December 29. They were Ted and Bob Maier, left, with their father, Paul Hindemith, whose cantata, Let's Build a City, was sung by the Children's Chorus of the Music School of the Henry Street Settlement, is shown at right. (Maier photo by Nikolas Muray)



BRUNO WALTER (left), guest conductor of the New York Philharmonic, encounters Zlatko Balokovic, violinist, at Monte Carlo.



ERNEST CARTER, composer of the opera comique, The Blonde Donna, which was produced in Brooklyn during the week of December 7 and at the Heckscher Theater, New York, during the week of December 14.



CHARLES NAEGELE played the Rachmaninoff second piano concerto with the National Orchestral Association at their recent concert. He has also appeared with several other orchestral associations during the season and has given many recitals. (Photo by Amemiya.)



RUDOLF BOCKLEMAN recently finished his season with the Chicago Civic Opera Company with a performance of Hans Sachs in Die Meistersinger. Bocklemann, who has been reengaged for many performances next season, is returning to Germany to fulfill operatic engagements in Hamburg and Berlin.



STELL ANDERSEN AND SILVIO SCIONTI, resting in Taormina, Italy, during their European tour of two-piano recitals.



COMMEMORATE CHOPIN ANNIVERSARY Maurice Eisenberg, cellist; Mme. Madrakowska, Polish soprano; Alfred Cortot, pianist, gave a concert on December 1 at the Ecole Normale, Paris, in celebration of the 100th anniversary of Chopin's arrival in France.



FRANK LA FORGE and a promising beginner. Pictures of Lawrence Tibbett and Marcella Sembrich are on the piano. (Mishkin Photo.)

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Donna Juanita Premiered Merrily at Metropolitan

Von Suppé's Operetta Has Pretty Tunes and Whimsical
Libretto—Maria Jeritza, Rudolph Laubenthal, and
Marek Windheim Garner Chief Honors in Lively
and Picturesque Production

Last Saturday afternoon, January 2, the Metropolitan Opera House departed from the regular routine of its ways and produced Franz von Suppé's operetta, Donna Juanita. It was not a precisely new policy for the present management to venture into such lighter fields, as exactly a year ago, January 2, 1931, there had been a revival of Boccaccio, also by von Suppé.

The complete program record of the performance last Saturday was as follows:

Donna Juanita, opera in three acts. Book in German by F. Zell and Richard Genée. Music by Franz von Suppé, in a new version prepared by Artur Bodanzky. First performance at the Metropolitan Opera House.
Renee du Faure..... Maria Jeritza
Petrita..... Editha Fleischer
Donna Olympia..... Dorothee Manski
Marco..... Dorothea Flexer
Tepa..... Pearl Besuner
Riego Manrique..... Rudolf Laubenthal
Gil Polo..... Gustav Schutzendorff
Gaston du Faure..... Hans Clemens
Don Pomponio..... Marek Windheim
Sir Douglas..... Louis D'Angelo
Pichegru..... Arnold Gabor
Eusebio..... Max Altglau
A Picador..... George Cehanovsky
Conductor, Artur Bodanzky.
Chorus Master, Giulio Setti.
Ballet Master, August Berger.
Stage Director, Hanns Niedeecken-Gebhard.
Stage Manager, Armando Agnini.
Scenes by Joseph Urban.
Costumes by Mmes. Palmado and Pangoni.

ABOUT THE OPUS

Von Suppé's Donna Juanita had its first performance anywhere at Vienna in 1880. A year or so later New York made acquaintance with the piece. Neither this country nor Europe went wild over the opus. It failed to win the wide success achieved by von Suppé's Boccaccio and Fatinitza.

The libretto is a complicated affair of political plotting concerning the efforts of French and Spanish intriguers in San Sebastian (the year is 1796) to dislodge the invasion of the English. Serious moments alternate with farce and even buffoonery and one is not greatly concerned with the nature of the story which deals in no casualties and finds everyone happy at the end—including the auditors of last Saturday, and

especially those who understand German. There were many interpolated spoken passages in English, however, some of them dealing with timely topics like bootleggers, municipal corruption in New York, and other matters of the moment. It cannot honestly be said that a high order of wit was achieved by the author of the sallies, or that the physical antics of all the performers were unflinching in the best of taste.

However, the brightness, charm, and re-

finer tunes of the musical score atoned generously for the other defects of the work as a whole in spite of the fact that none of the melodies (except a Serenade at the beginning of the second act) belongs to the familiar repertoire of Viennese operetta. The orchestration is expert and delicate, and the polkas, waltzes, marches, solo, concerted, and choral, are incessant and sufficiently stimulative.

PERFORMERS AND PRODUCTION

No doubt the selection of Donna Juanita was actuated primarily by the desire to secure new opportunities for the revelations of Maria Jeritza's talents as a singing comedienne, and they were in ample evidence throughout the three acts during which the prima donna interchanged male and female attire, sang with "Wiener" dash and abandon, danced in various rhythms, delivered English lines, and romped and frolicked with a great display of jollity, high spirits, and athletic exuberance. She was superbly

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American Program in London Fails to Draw Compatriots

Empty Benches for U. S. Music—Gertrude Stein Plus Virgil
Thompson Too Much for Sober Listeners—Copland
and Sessions Save the Day—British Music
to the Fore—Protectionists Move to
Bar Foreign Musicians

BY CESAR SAERCHINGER

LONDON.—An all-American concert which would have frightened the buttons off the average Briton's coat (had he been present) took place here under the auspices of the Contemporary Music Centre, otherwise known as the British section of the I. S. C. M. But the British music lover was conspicuous by his absence, and to those people who were present, "average" is the one adjective that could not be applied. In fact, the audience consisted mostly not of Britons but of a very silent handful of "Bohemians."

Do we care? We Americans are nothing if not independent. Fourth of July all over. But what does make us pause is—where were our own beloved countrymen? There are several thousand of us in London, including sixty-odd newspapermen. Where

were they? Not one single (or married) mother's son was in the hall, to report this remarkable all-American event to the folks at home.

I for one do not blame them. When currencies are crashing and dictators gnashing their teeth in many languages, a mere concert is certainly not "news." Yet this time the correspondents missed a bet. They reck-

Ansermet Conducts All-American Orchestral Concert in Berlin

Works by Copland, Ruggles, Sessions, Gruenberg Arouse
Interest—Gruenberg's Jazz Gets Popularity Vote—
Three Young American Artists Score—State
Operas Not to Close

BY HUGO LEICHTENTRITT

BERLIN.—For the first time an entire program of modern American orchestral work was heard in Berlin in a concert given by the International Society for Contemporary Music. Aaron Copland, Carl Ruggles, Roger Sessions and Louis Gruenberg were the composers chosen for this memorable occasion, and they had the good fortune to have their pieces conducted by Ernsy Ansermet, an internationally recognized authority in modern music and one of the most eminent conductors of our time.

It would be an exaggeration to say that the American compositions were received here with much enthusiasm, or were generally acknowledged as masterpieces. But they aroused considerable attention, surprised most listeners by striking episodes at least, proved that modern ideas have found spokesmen in America, and that a small group of gifted American composers is working along advanced modern lines.

In the works performed, the Debussy influence (so strong in American music about ten years ago) is hardly noticeable any more. Stravinsky and Schönberg have now become the models, and—in the case of Gruenberg at least—American jazz comes in for its ample share. Here and there, however, there crops up a novel, genuinely American trait, something broad, strong, simple and robustly healthy, something that is grown neither on Stravinsky's nor on Schönberg's soil.

TWO AMERICAN SYMPHONIES

Aaron Copland's first symphony in three movements begins aggressively, with exaggerated rhythmical vehemence. By far its most acceptable, even remarkable part, is the vigorous scherzo. It is however too long and would gain by omission of the insignificant intermezzo. Traces of real

American spirit abound in this unequal, rough score.

Ruggles' Portals points straightway to Schönberg. This very serious, meditative, morose music is written densely and in what the Germans call "expressionistic" manner. But it will hardly captivate an av-

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Toscanini to Do New Wagenaar Symphony

Bernard Wagenaar's symphony (a new opus), will be given a first performance by Arturo Toscanini with the New York Philharmonic when he returns next March. Wagenaar's Sinfonietta was produced in 1930 by the Philharmonic, and he has also other large works to his credit, including an earlier symphony and a violin and piano sonata. Born in Holland, Wagenaar has lived in New York for many years and functioned here professionally as a violinist and pianist.

Weingartner to Marry Again

Dr. Felix Weingartner, conductor (and at present director of the Basle Conservatory in Switzerland) is to marry Frau Carmen Studer, a talented musician, who recently directed the Vienna Philharmonic Orchestra. Frau Studer (aged twenty-four, and divorced wife of a Basle citizen) was a pupil of Dr. Weingartner, who is sixty-nine years old and has been married and divorced several times previously.

NBC NEW ARTISTS

Maria Jeritza, Fritz Kreisler and Sergei Rachmaninoff have been signed by the NBC Artists Service, the new arrangement to take effect at the expiration of present concert contracts held by the performers in question.

oned without one Virgil Thomson and the redoubtable Gertrude Stein.

BY THE AUTHOR OF TENDER BUTTONS

Well, Virge (from the Middle West) and Gertie (American exile in Paris) have collaborated on an opus entitled Capital Capitals, which was by all odds the clou of the evening. It would have been a Capital Joke, had it not lasted so long. Repressing laughter is a tiring exercise.

Capital Capitals, which for all we know may be Divine Revelation to the insiders, is more like a scrambled Child's Primer to poor me. Mr. Thomson had wedded it—quite rightly, I think—to an equally incoherent edition of somebody's First Book for Little Pianists. How else, I ask you, could you do justice to a majestic opening like this:

"Capitally be. Capitally see. It would appear that capital is adapted to this and to that. Capitals are capitals here. Capital very good . . ."

or a fateful question like this:

"Did he and his wife expect to eat little birds?"

Or again a sublime conclusion like this:

"And why did you spare little silver mats? Little silver mats are very useful. And silver is very pretty as to color."

Those weighty words are intoned by four lay preachers (from high tenor to low bass) and there are more reiterated notes than in Pelléas and Melisande—which concludes the list of similarities. Simplicity could go no further. Nor could solemnity. The people who laughed should not be encouraged. Surely if your correspondent managed to

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A MUSICAL FAMILY RETURNING



Cosmo News photo

MISCHA ELMAN ARRIVING ON THE SS. AQUITANIA WITH
MRS. ELMAN AND THEIR CHILDREN.

THE ENGLISH SONG LYRIC

By HELEN REDINGTON

ARE the texts of English songs really the lowest form of art set to music? Invariably I leave a song recital apologizing for and trying to explain to myself the inadequacy of that final group. No wonder singers put it at the end of their programs—when the critics will have left, not from lack of patriotism but in order to get their copy in before the forms are locked.

And more and more I find myself critical of the lyric rather than of its setting. Go into any music store: leaf over the song output, read the words without regard to the music, and then sneak out of the store, shamed. There will be many echoes of the sentiment, "I shall love you forever and aye." You will wander again and again "in a garden of roses." Too often will you contemplate that desert waste "before you came." Day after day will end "in a rosy glow." It is when these trite phrases are tied into a charming melodic pattern that the matter challenges serious consideration. Does not a song call for genuine poetry in its lyric? Or have we no poets who write lyrically in the English language?

As to what constitutes a song, whether or not there need be poetic quality in its words, our great lexicographer himself is non-committal. Is it a POEM set to music, or is it a poem set to MUSIC? Webster gives this choice. A song is something sung or uttered with musical modulation. Or—a song is a lyrical poem adapted to vocal music.

Judging from by far the greater number of the songs offered to singers by the publishing houses, it would seem that the former is the accepted definition. A song is something—any old thing—sung or uttered with musical modulations. There is this advantage in a trivial lyric: it asks nothing of the composer, thereby leaving him free to speak his own piece unhampered by any meaning in the poem. And since more often than not he has something to say and says it, the song is not without success. Also this unexact lyric saves the singer the necessity for careful articulation.

MUSICAL VERSIFYING

The words say nothing: why get them over to the audience? And so the artist gives untroubled attention to vocal production. And no one has lost anything, least of all the audience. To be sure la-la-la would have done as well: better perhaps. For then the composer could have made his own rhythmic pattern, the singer need not have been hindered by occasional consonants, the audience need not have made the effort to fathom a meaning that was meaningless. Yet, somehow, this sort of song does not quite please. I am not the only one who watches in restless disapprobation the wagging of that mongrel tail on the body of a program of which the head has been that of the interesting German daschund, the shoulders Russian wolfhound, the hind-quarters fluff French poodle. And that tail needn't have been like that: there is the Irish setter, the Scotch collie, the English terrier, any one of whom would have gladly lent a tail for the honor of Anglo-Saxonism.

There is the other definition to consider, that a song is a lyrical poem adapted to vocal music. Historically this is the sounder assumption. From legendary days the singer has been the poet who told tales to an improvised accompaniment and the story was the thing that mattered. The early Anglo-Saxons held in far greater esteem the scop who originated his own narrative than the mere gleeman who memorized and repeated the songs of others. And this tradition holds, too, for other lands. The traveling singer most welcome in all courts was he who could turn into verse the heroic deeds of king and knight.

MARRIAGE OF WORD AND SONG

The arts have a curious way of behaving like human beings. Often they live and flourish in decent celibacy. But marriage is not unknown among them: legitimate and honorable unions, or illegitimate and bawdy. To be sure the problem of legitimacy is not always easily settled. There are those who feel that a painter should never tell a story, that a dance needs no assistance from music, that opera is as anachronistic as cathedrals. These are the modernists. To them perhaps the most satisfying song is the vocalization that is wordless.

But the world at large still marries and gives in marriage. Music and drama live happily together in operatic form, the dance and song has each its musical accompaniment. Indeed in Le Coq d'Or there is the

happy, polygamous union of orchestral accompaniment, vocalized story-telling and pantomimic representation of the action.

As to which art takes precedence in these unions, there is as in all marriages some uncertainty. Yet we do not hold that a union between humans is satisfactory if one partner is aggrandized at the expense of the other. Each must be the greater for the presence of the mate. If either one would have bulked more substantially alone, then a wrong choice has been made. A really perfect opera cannot as a whole, be written to a weak libretto: a dramatically breath-taking ballet cannot be performed to music that tinkles. And a song must be more than just something uttered vocally: a song is a lyrical poem adapted to vocal music.

And yet, so often, it isn't. Aren't there any in English? Don't our poets write lyrically? Or has the composer been over-complaisant in his selections, too interested in his own function of fathering the groom to take careful account of the beauty and worth of the bride? The matter really justifies

But say that this parent is not careless. Give him the seeing eye, the understanding heart, patience, discrimination, and an appreciation of his responsibility. Will his efforts be rewarded? Are there adequate song lyrics in the English language? For it is cruel to cavil at the present low poetic average of the English song-content if none better can be found, if it is the poet who has failed us instead of, as I contend, the composer. If he searches diligently, what will he find?

Going back again into legend, there are songs. Not only did our forefathers chant their heroic tales in the mead hall; they had their exquisite short lyrics as well. I know of no more appealing plaint than Deor's Lament in which this unfortunate poet-singer told of the series of disasters he had suffered, ending each stanza with the reiterated refrain, "That was o'erpassed; this will pass also." The Florentine Castelnovo-Tedesco has found Shakespeare's lyrics irresistible; surely an indication since the Italian language is so much more sing-

until the final line gives him the key to the whole. A sonnet must be read and reread, pondered, carried in the mind and heart before it has yielded up its final mystery. And a singer cannot give an audience time or opportunity for such analysis. Shakespeare writes:

"When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate."

Four lines already, but do we know what it is going to be about? And we don't know for eight more lines. It is only in the final couplet that the meaning is made clear. Set the foregoing lines and how many hearers not already familiar with the sonnet would get its meaning? It takes concentration even in reading to catch the essence of a sonnet at first glance. And a song can give only that single, swift hearing. The sonnet, therefore, falls under the head of those poems that are hindered rather than helped by giving them musical setting. A born celibate, I, were I a composer, would not set a sonnet.

ODES AND BALLADS

Odes? They, too, are of the lyrical denomination. As they should be: they are born of emotion, their subject matter is single, their structure climactic. And yet they are seldom adapted to musical presentation. They are usually too long, their thought though unified becomes often too involved in its development, they display even more than the sonnet's intricacy of phrase and suspended meaning; they require quiet perusal. They are not simple and clear and swift enough; another class of celibates.

Of course, there are the ballads. When the Normans crowded the Anglo-Saxons out of the high places where epics were made and sung, they reduced our English ancestors to a peasant simplicity from which our ballad literature was born. Songs of witchcraft and love potions; of poachings in the royal forests, and deer-stalking by banished men; of maidens betrayed and avenged—all the stuff of everyday living. Why has the ballad once so significant fallen upon its present low estate? We listen in delight to German *Lieder* and French *chansons* that treat of exactly this naive material. A song—just because it tells a story—need not be sentimental and maudlin. Nor need the modern song writer who wishes to set a ballad go back to the old Robin Hood days for his lyric. There are later presentations of the same mood that would make songs quite as charming: Fiona Macleod's *The Moon-Child*, for example.

"A little lonely child am I
That have not any soul:
God made me as the homeless wave,
That has no goal."

"A seal my father was, a seal
That once was man;
My mother loved him tho' he was
'Neath mortal ban."

"He took a wave and drown'd her,
She took a wave and lifted him;
And I was born where shadows are
In sea-depths dim."

"All through the sunny blue-sweet hours
I swim and glide in waters green;
Never by day the mournful shores
By me are seen."

"But when the gloom is on the wave
A shell unto the shore I bring;
And then upon the rocks I sit
And plaintive sing."

"I have no playmate but the tide
The seaweed loves with dark brown eyes;
The night-waves have the stars for play,
For me but sighs."

It seems to me something quite as alluring could be made of this as many of the songs I have so enjoyed in the foreign-language groups of our concert artists.

There is, too, John Keats' *La Belle Dame Sans Merci*. Another telling of a story in verse simple and direct enough, of unified mood and atmospheric:

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"ALL FLAME—THOU SHINEST LIKE THE SUN, MY LOVE."

foresight for it is a life affair; there is no divorce in this land of song though there is now and again a secondary relationship; some new melodic pattern may induce lady-verse into a life of polyandry. This is, however, an unpopular proceeding; monogamous unions are favored. As for the lyricist who would fit new words to an established tune, he is frankly an outlaw.

FRATERNIZING THE ARTS

On the other hand, the union of brother with sister is not frowned upon here as it is with humans. The relationship is rare but often successful. The common parent lends a harmony that is satisfying. Wagner's librettos are perfectly adapted to his musical setting; the old balladists produced both words and music as do some song writers today. But there are not many such; and perhaps it is just as well. For the way to mastery in an art is long; to few is it given to excel in more than one. And it may be that the musician who tries to find his own words has less skill in the writing of lyrics than in their setting, in which case he would have done better to have sought a daughter of different parentage.

There has always been a tendency among old and established families to marry their children to each other, and again the result is often happy. Gilbert and Sullivan proved how much this friendliness between the creators contributed to the harmony of the union. Indeed this practice would seem ideal; its only drawback is that poet and musician are so often separated by land, sea or centuries.

For the most part, the romantic, dangerous, experimental bringing together of two who have been strangers to each other is the rule. And on the composer falls the whole burden of choice; his the responsibility of selecting a wife for the son that is to be; the youth, not yet being born, is of necessity quiescent. Indeed it may be this very lack of opposition which has made the father so careless. Being in haste, he has selected whatever bride seemed most promising to those ready to his hand. He has permitted a light prettiness to deceive him; inertia has held him from long and careful search. Shameful though it be, he has been content to unite his son's sturdy manhood to a vapid woman.

able. It cannot be the tongue in which they are written that tempts this composer. Therefore, it must be their content.

Every poem, naturally, is not a song lyric. Neither is every play an operatic libretto. Imagine a musical setting for George Bernard Shaw's witticisms. Nor does every picture need a frame—murals do not. There are modern dances of which the pantomime would be hindered rather than helped by trying to correlate them with a musical pattern. In this examination, then, it may simplify matters to eliminate in so far as is possible certain classes of poems.

INAPPROPRIATE TEXTS

In a general way it is a mistake to set any poem that is already perfect. If its full meaning, its beauty, is apparent, that poem corresponds to the play that is not a libretto, the dance that does not need music, the painting that should be left unframed. If the music can add nothing, then the poem is not a song lyric. Shelly's *To the Moon* is poetry:

"Art thou pale for weariness
Of climbing heaven, and gazing on the earth,
Wandering companionless
Among the stars that have a different birth,—
And ever-changing, like a joyless eye
That finds no object worth its constancy?"

Would music add anything I think not. Therefore if I were a composer I would not choose to set *To the Moon*.

What about sonnets? They rank, in our loose classification, as lyrics. Are they adapted to musical setting? Again I should say no. There are song writers who think otherwise. But my objection to the sonnet as a practicable, singable lyric, lies in the fact that it is a mental rather than an emotional form of poetry. The limitations of its composition make that inevitable; try writing one if you don't believe me. Its rhyme scheme is complicated, its sense is suspended, its conclusion is apparent only at the termination of the fourteenth line. And no concert-goer should be asked to hold a whole song in a sort of mental solution

IN NEXT WEEK'S ISSUE: THE MUSIC OF CHINA, By John Hazedel Levis
MUSICIANS ARE GULLIBLE BEINGS, by Loma Roberts

EUROPEAN ATMOSPHERE AND ART FOR AMERICANS

By CLARENCE LUCAS

WHEN Bizet first reached Rome in 1858, he wrote to his mother in Paris that "bad taste poisons Italy. It is a country entirely lost for art. The religious ceremonies, you should know, are more than worthless farces, musically speaking. One must not hear music when one lives in Rome. I became unable to compose in the midst of this anti-harmonic atmosphere."

Three months later he wrote: "I become more and more attached to Rome. The better I know it the better I like it. Everything is beautiful here. Each street, even the dirtiest, is typical and has its own character, or something of the ancient city of the Caesars. The rising and the setting of the sun are splendid. My dream is to come here a little later to compose. One works better in Rome than in Paris."

How familiar these expressions sound to me; for I hear American and English visitors to Paris make them all the time. I am told that the opera in Chicago, or New York, or London, is better in every way than the opera in Paris. The orchestras are so marvelously perfect in so many cities of the United States that any orchestra of Paris would blush to hear them. I learn that the climate of Paris makes every American student sigh for the magnificent heat and superb cold of New York and Boston. The English visitors cannot find terms strong enough to condemn French tea, and the Americans, like the ancient Israelites in the desert, despise French manna and call for the fleshpots of their western Egypt.

But little by little they find the charm of the old world atmosphere. Their eyes learn to see the beauties which escape them when they first arrived. The inconveniences become less noticeable and the charms increase till the complaining newcomer eventually develops into an ardent admirer of France and other European countries.

The visitor or student who does not fall under the influence of this atmosphere and culture had better remain at home where he can find finer operas and superior teachers, not to mention the orchestras. Too many of

fluence of the older culture and long established artistic atmosphere of Europe. It may be no better than their own; but it is entirely different. There is more of the atmosphere of the college and less of the atmosphere of the factory. Men who study and think become silent and move slowly. They cannot do their particular work and rush from place to place with noise and hurry like the crowds the European visitor sees with astonishment in New York.

Is there no difference between the artistic nature of a city which numbers its streets and avenues for time-saving convenience, and a city like Paris which names its streets after the famous poets, painters, statesmen, and musicians? The student feels that he is welcome in a city whose street corners bear the names of Lully, Mozart, Meyerbeer, Spontini, Massenet, Rossini, Sarasate, Berlioz, Gluck, Cherubini, Gounod, Donizetti, César Franck, Chopin, Beethoven, Pergolesi, Verdi, Bizet, Offenbach and many more musicians; together with Victor Hugo, Rostand, Michelangelo, Alphonse Daudet, Daubigny, Corot, Diderot, Dumas, Erard, Delacroix, Goethe, Georges Sand, Dante, Darwin, Laplace, Gutenberg, Milton, Lord Byron, Franklin, Newton, Voltaire, Rubens, Rosa Bonheur, Roger Bacon, Balzac, and many other artists, writers, and men of science. Surely those street names were not chosen by unimaginative business men. Though the visitor may believe that the Paris Opera is not as good as the New York and Chicago Operas at their best, he cannot find any American city which is unbusiness-like enough to name its streets after the great poets, painters, and musicians of the world.

Evidently a different spirit prevails in Europe. This spirit, or influence, or atmosphere, does not change the student's opinions as much as it refines his taste, his artistic judgment. And in the cultivation of the musician's taste more than merely music is required.

One source of artistic culture is the contemplation of the architectural glories of the old world. Schumann himself found the inspiration for his Rhensish symphony in the beauty of the Cologne cathedral. Many a visitor and student feels the romance and charm of the old castles and medieval cathedrals of Europe without becoming a Schumann. But his taste and artistic judgment are the better for the influence. Liszt visited the unfinished cathedral of Cologne many times, and wrote: "I know not why, but the sight of a cathedral moves me strangely. Is it because music is a tonal architecture, or architecture is crystallized music? I cannot tell; but the two arts are certainly closely related."

More than a hundred years ago Blair said in his Lectures on Rhetoric that: "A Gothic cathedral raises ideas of grandeur in our minds, by its size, its strength, its height, its awful obscurity, its antiquity, and its durability."

The renowned cathedral of Chartres, some fifty miles southwest from Paris, has everything which Blair finds in a Gothic cathedral, and an indescribable beauty besides. It stands on the site of an ancient town which Julius Caesar visited about 2000 years ago. During the long years which followed, the town was devastated time and again by marauding conquerors. The foundations of the cathedral were begun in pagan times and its history begins in the year 67. On the ancient foundation were built churches in the fourth and the ninth centuries. The present building was begun in 1020, injured by fire in 1194, and rebuilt in 1220.

These dates in themselves make very dull reading. But stones which have been exposed to six or seven centuries of sun and rain and heat and cold cease to look like the work of human hands and come to resemble an architectural flower which has sprung from the soil and grown upwards towards the sky. Yet a thousand generations of human beings have given it a pathetic poetry of

its own. Its shadowy aisles and altars have witnessed more marriages and funerals than the alternating springs and winters the resisting walls have felt.

In all French works on architecture it is said that the towers of Chartres, with the nave of Amiens, the choir of Beauvais, and the portals of Rheims, would make the most beautiful cathedral in the world. But as these four cathedrals will never be united into one, the visitor must content himself with the beauties, such as they are, which the long forgotten builders fashioned centuries before the New World was dreamed of in medieval Europe.

The mellow and subdued light which filters through the innumerable panes of glass in its glorious windows penetrates but does not dispel the gloom of its interior. While Bruno Huhn and I, on a summer's afternoon in 1931, were contemplating the incredible diversity of design and color in the windows, a party of visitors passed near us and we heard that there was a much taller building in San Francisco, a hall with a greater seating capacity in Cleveland, a symphony hall in Boston with better heating appliances, and a tabernacle in Salt Lake City which was not designed on the straight lines of the cathedral in Chartres. We knew that those visitors were correctly informed in their opinions, but unformed in their tastes. They seemed like inexperienced listeners at an orchestral concert whose untrained ears could hear only a confusion of sound in the music, and missed the human cry and inspiration of Beethoven's melodic seventh symphony.

The organ in Chartres cathedral, a three manual instrument with about forty stops, was built by the Abbey Brothers, sons of the English organ builder Abbey who worked in Paris a hundred years ago. It is by no means as remarkable among French organs as the cathedral is remarkable among French cathedrals.

The German organist and musical author,

A. Schweitzer, writes: "We may say that in French organ-playing the sentiment for architecture, which to a certain extent is the foundation of every French art, comes to the fore." In the Chartres cathedral the organ is placed in two deep bays on the south side, a very unusual position which was chosen in order to avoid disfiguring the beauty of the architecture.

Another German author, Friedrich Schle-

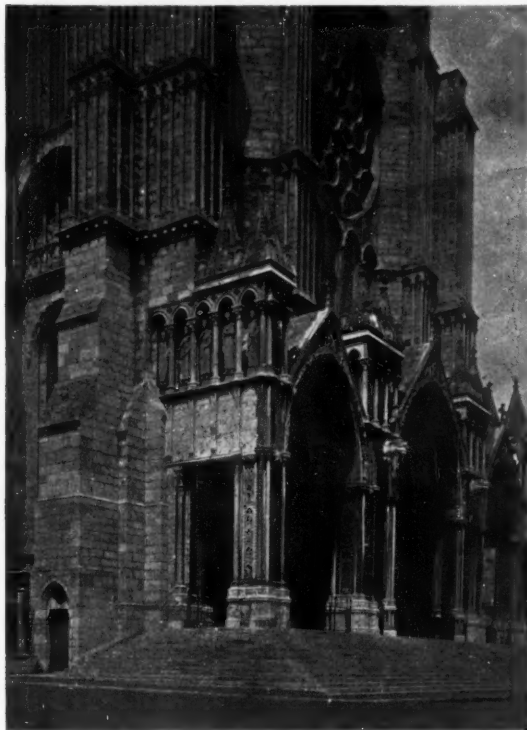


Photograph by Clarence Lucas

AN INTERIOR VIEW OF CHARTRES CATHEDRAL SHOWING THE ORGAN HIGH ON THE RIGHT

gel, says that "architecture is frozen music." Did he imply that music was melted architecture? At any rate he felt that the pleasure he derived from architecture was akin to the pleasure he found in music. He knew that the cultivation of good taste would find expression in all the arts.

And the man who is without a cultivated taste will never be a musician of high rank, no matter how expert he may become in the technical mastery of his art.



Photograph by Clarence Lucas

A GLIMPSE OF THE SOUTHERN SIDE OF CHARTRES CATHEDRAL

them come to Europe insufficiently grounded in good technical skill to profit by their new environment. They should look to Europe for the artistic atmosphere rather than for lessons in technic.

But many students quite misunderstand the nature of artistic progress. The French historian Lacretelle, referring to the revolutionary crowds, said that they had changed their opinions without changing their habits. In other words, they had followed the instruction of their political teachers without developing the finer qualities of good taste. The students who come to Europe are often filled with the excellent opinions of remarkably good teachers. They may still take lessons over here from famous teachers, but they miss the principal advantage of European residences if they do not feel the in-

The Poet's Corner

Kitty

Kitty sang a little ditty
Which, indeed, seemed quite a pity;
For her voice was but a squawk—
A shocking squawk—quite like a hawk.

Hour by hour she sang and trilled,
Much elated, highly thrilled.
Tho' her voice to be a "Mezzo,"
Tho' no one had ever said so.

Then a singing-master-fakir
Said a "Lyric" he would make her.
So she toiled—her mind was set
To hit the high spots at the "Met."

One time she, with great bravura,
Tried the flights of "Coloratura."
But adenoids were in the way;
Her tonsils too, to her dismay.

Her uvula was too high-g geared,
And all her sinuses appeared
To resent the curious noise.
Kitty almost lost her poise.

Kitty's bellows seemed asthmatic
And her clavicle rheumatic;
While the squawk grew queerly weak,
Dwindled to a painful squeak.

So she found another teacher,
Who most sorely did beseech her
To go in for the "Dramatic."
Kitty did—but lost her static.

Kitty lost her concentration,
Buckled down to medication.
For Kitty was determined still
To continue thro' the mill.

Her vocal chords the doctor oiled;
Larynx, pharynx too, were boiled.
She began to lose her nerve,
Which was natural—you'll observe.

For, when struggling on "High C,"
Her larynx busted spitefully;
A bust which was indeed climactic—
She gave up the operatic.

Kitty lost her inspiration
At a low-down valuation;
Lost her instinct at this season,
Lost her mind beyond all reason.

And Kitty left this life of strain,
Shot the squeak—blew out its brain.
And to her genius (?) said good-bye,
To be an angel in the sky.

—RALPH COX.

Metropolitan Opera Celebrates Holiday Season

Repeats Popular Offerings With Familiar Casts—A Gala
Sunday Concert

DONNA JUANITA PREMIERED

L'Africana, December 28

Meyerbeer's good old musical melodrama, replete with tunes and colorful action—and some astonishingly effective orchestration—gave much pleasure to the large audience on Monday evening—the "fashionable" night at the Metropolitan.

Rosa Ponselle, that always conquering artist, achieved renewed success with her perspicacious, rich hued, and passionate vocalism and her convincing revelation of the love troubles of the devoted Oriental princess.

As Vasco da Gama, Beniamino Gigli repeated one of his best roles and reaped applause reward particularly for his appealing singing of the Paradiso aria.

Others in the cast were Adamo Didur, Paolo Ananian, Nanette Guilford, Angelo Bada, Mario Basiola (the Nelusko) and Ezio Pinza (in the double role of Grand Inquisitor and Grand Brahmin). Tullio Serafin conducted.

Schwanda, December 30

Gatti-Casazza's fantastical and extravagant production of Jaromir Weinberger's engaging Schwanda, found a Wednesday night audience properly keyed in appreciation and interest. There are not many dull moments in Schwanda. And from the time Artur Bodanzky introduced the tuneful material of this lilting music in the overture until the final chorus everyone expressed delight and admiration.

The cast was the same as on some previous occasions with Max Lorenz as Babinsky. His singing has finish and his delineation of the robber chieftain was dramatically effective. Schorr did Schwanda humorously. Maria Müller's Dorota, Ivar Andersen's Sorcerer, Gustave Schützendorff's Devil and especially Marek Windheim's Executioner and Devil's Disciple are already seasoned portrayals. Karin Branzell (the Queen) shone in the aria at the end of scene II.

Other parts in the cast were distributed among Messrs. Paltrinieri, Altglass and James Wolf, the last named acting with his usual artistic attention to detail.

Double Bill, December 31

The third performance of the novelty, La Notte di Zoraima, (Montemezzi) was presented with the original cast of the premiere. The Musical Courier at that time spoke of the "frankly melodious music" which is its special merit, along with the Wagnerian-Puccini orchestration, symphonic at times. Rosa Ponselle in the title-role again pictured and voiced the regal, temperamental woman, convincing in opulence of tone and vocal expression; hers were many special curtain-calls. Santa Biondo sang her duet with Ponselle exceedingly well. Jagel re-

peated his version of the young Inca with vocal warmth and excellent miming. Basiola was a fiery Chieftain, with D'Angelo as a competent Insurgent.

The chorus sang with verve and unity, and conductor Serafin controlled everything effectively.

I Pagliacci followed, with Nina Morgana as Nedda, Martinelli as Canio, Danise as Tonio, Paltrinieri and Frigerio completing the cast. Bellezza conducted. Mme. Morgana sang most melliflously and tastefully. Martinelli gave his customary virile, dashing, and tonally intense performance of the heartbroken Canio.

La Boheme, January 1

A remarkably fine performance of La Boheme was given on the afternoon of New Year's Day with Lucrezia Bori as Mimì, Beniamino Gigli as Rodolfo, and Guilford (Musetta), De Luca, Pinza, Frigerio, Ananian, Altglass, Malatesta and Coscia as the other members of the familiar cast. It was a presentation with finesse, vividness, scintillation.

Bori and Gigli are always a notable pair in this fragrantly poetical and tuneful opera and never gave a more potent performance than on the present occasion.

As this was a broadcast performance and the first two acts were played within an hour, the opera moved with unusual impetus and it was received enthusiastically by the holiday audience. Bellezza conducted.

Aida, January 1

After a New Year's matinee which had been heard by an army of radio listeners, Gatti-Casazza's forces on the evening of the year's first day settled down to an Aida performance which was greeted by some 5,000 persons (in other words a capacity house) despite a drenching rain.

Maria Mueller returned to the title role for the season's fourth hearing of the Verdi pageant opera, with Lauri-Volpi as Rhamdames, Julia Clausen did Amneris, and Basiola impersonated Amonasro. All aroused the plaudits of the holiday audience. Aida Doninelli sang the off-stage passages of the Priestess with impressive tonal effect. Macpherson was again a majestic king; Passero as Ramfis, gave distinction to his role; Paltrinieri was the Messenger. Under Serafin's baton the performance moved smoothly and dramatically, with Giulio Setti's finely drilled choral forces providing the choral background.

Donna Juanita, January 2

(Continued from page 5)

attired and looked pictorially attractive at all times.

Mme. Jeritz's role did not give her voice or singing art its best chances, but occasional smooth-toned lyric phrases and exquisite pianissimos indicated the finished operatic interpreter. She was applauded and recalled endlessly.

Rudolph Laubenthal, the Siegfried and Tristan of other occasions, forgot all such troubles in his part of Riego, the public scribe. He was agile, full of fun, and exceedingly adroit in the lightness of his singing and the projection of burlesque comedy. Marek Windheim did an inimitably finished and droll characterization as the Alcalde, Don Pomponio, with mock dignity and an ineluctable eye upon the fair sex. Louis D'Angelo was excellent too, as the stilted and serio-comic Sir Douglas, the English Commandant.

Dorothee Manski, the amorous Donna Olympia, achieved a triumph of broad comedy in her make-up, her parodistic acting, and truly amusing dance steps. Editha Fleischer sang fluently and tastefully. Hans Clemens, Dorothea Flexer, and Gustav Schützendorff made effective contributions. The chorus was uncommonly good and the stage direction and scenery pleased the fancy and delighted the eye.

What constituted Artur Bodanzky's re-writing of the libretto and music, is hard to determine for a reviewer not familiar with the original version of Donna Juanita. At any rate, the piece flowed smoothly and the arranger-conductor led it with much sparkle and momentum.

The auditors appeared to accept the operetta with high favor and since laughter, light music, and English text seem acceptable to Metropolitan Opera patrons, why not try a Gilbert and Sullivan work next season, say The Mikado, Pirates of Penzance, or The Yeoman of the Guard?

L'Oracolo and Cavalleria Rusticana, January 2

Carmela Ponselle made her first appearance of the season at the Metropolitan in

Cavalleria Rusticana on Saturday evening, lending dramatic force to the famous old tonal melodrama, and cooperating with Frederick Jagel, Gladys Swarthout, Philine Falco and Alfredo Gandolfi in the creation of an altogether worthy performance. Miss Ponselle's rich tones and expressive and impassioned singing created a deep impression. Jagel's Turiddu had vocal fullness and ardent acting in completely artistic combination.

On the same bill was L'Oracolo, with Scotti as Chim-Fen, and Queena Mario, Armand Tokatyan, James Wolfe, Tancredi Pasero, Lyova Rosenthal, Henriette Wakefield and Giordano Paltrinieri in the other roles. Tokatyan gave uncommon fervor and eloquent vocalism to his acting and singing of the young swain. Bellezza conducted both operas.

Sunday Evening Concert, January 3

"Gala" is a magic word at the Metropolitan Sunday evening concerts, and this particular Sunday it was especially so, since the concert offered Lucrezia Bori and Fay Ferguson, pianist. Bori sang Strauss' Vienna Woods waltz, and Spanish songs, as well as concerted operatic airs; Miss Ferguson played the Grieg A minor concerto.

Miss Ferguson, who made a most favorable impression at her recital earlier in the season, again displayed the same sound musicianship, purity of tone, and interpretative skill. It was an altogether excellent performance.

The house rule prohibits encores, so there were no added numbers in spite of much resounding applause. Carlton Gauld, one of America's sons, and new this season to the Metropolitan, sang Leporello's air from Don Giovanni. Armand Tokatyan, singing compellingly, made the occasion even more festive. Marie von Essen, Giuseppe de Luca and Aida Doninelli also shared in the program with solos and concerted numbers. The orchestra, under the direction of Wilfred Pelletier, accompanied several of the artists, and played the Mireille overture and the Bacchanale from Samson et Dalila. Pietro Cimara was at the piano for Bori and Edwin McArthur for Tokatyan.

Seattle Bids Adieu to Karl Krueger

Short Season of Orchestra Concerts Ends

SEATTLE, WASH.—The symphony orchestra concert of December 21 not only marked the conclusion of the short season of symphonic music in this city, but also the termination of Karl Krueger's local career. To say that the concert was dramatic is putting it mildly, and the spirit of tenseness, which was a combination of regret and enthusiasm was everywhere evident.

To add to the occasion, Percy Grainger was soloist, this in itself being a guarantee of a large share of spontaneous enthusiasm. The program was opened with three Grainger numbers, the clog dance Haendel in the Strand, for piano and strings; The Nightingale and The Two Sisters, and the folk dance Spoon River, in all of which Mr. Grainger was at the piano. In the latter number Mrs. Grainger also played a set of Swiss bells. Then came the climax of the Grainger portion of the program—his exceedingly dynamic and effective interpretation of the Grieg A minor concerto, which brought him such response that after many recalls he played his Country Gardens and later one of his arrangements of a Bach number. This not satisfying the audience, Mr. Grainger made a short talk, particularly commending the work of the Seattle Orchestra under Mr. Krueger and expressing his appreciation of the insight and musical understanding and sympathetic performance Mr. Krueger had given to his compositions.

The second half of the program was devoted to a well-nigh perfect interpretation of the Tschaiakowsky fifth Symphony in E

ARTUR BODANZKY



sits down to conduct Donna Juanita, of which he arranged a new version.

minor. One felt that the orchestra had never played more smoothly, nor had been so keenly responsive to every mood of the conductor. The many contrasts in this symphony demand a responsive orchestra and it was a glowing tribute to Mr. Krueger's ability as an orchestral builder which needs no word to make effective.

The response which was given by the audience at the conclusion of the stirring finale of the symphony was the most enthusiastic and appreciative in Seattle's history. To the writer, the greatest tribute to Mr. Krueger was the manner in which the orchestra played. To others perhaps the most dramatic proof of the heartfelt admiration of the men for the conductor was the short speech by Henri Pelletier, president of the Musicians Association, in presenting a wreath from the men. The reading of a letter to Mr. Krueger from the Symphony Board expressed its regret that Mr. Krueger was leaving. The whole evening was brought to an unusual completion by the playing of Auld Lang Syne by the brass of the orchestra. Mr. Krueger could only feel that his efforts were appreciated, and that his memory will linger in musical annals of Seattle. J. H.

Lawrence Tibbett Married

Lawrence Tibbett and Mrs. Jennie Marston Adams Burgard were married in New York on January 3 at the home of the bride's brother, Hunter S. Marston. Supreme Court Justice Norman S. Dike officiated. There were few guests at the ceremony.

Mrs. Tibbett was attired in an afternoon gown of blue velvet trimmed with ermine, with a small velvet hat to match. She carried a cluster of white orchids. This is her third marriage, and she is the daughter of Edgar Lewis Marston, banker, of New York, Port Chester and Los Angeles.

American Music in Paris

(Special cable to the Musical Courier)
PARIS, JANUARY 3.—Lone Prairie, by Arthur Shepherd, and Money Musk, by Leo Sowerby, had European premieres today at a Salle Pleyel concert conducted by Fabien Sevitsky, of Philadelphia, who made his baton debut here on this occasion. The American music had a friendly reception from the audience. S.

Ruth Not Julia Peters

In a recent issue of the Musical Courier, Julia Peters was referred to inadvertently as a pupil of Oscar Seagle. The singer in question should have been Ruth Peters, who is singing abroad.

HONORING LEON ROTHIER



Antonio Scotti, Otto H. Kahn, Leon Rothier, Mrs. Rothier, Ambassador Paul Claudel, Lily Pons, Louis Hasselmanns and Henri Prince, attending the dinner in honor of Rothier's twenty years at the Metropolitan. M. Claudel made a special trip from Washington to personally bestow the Cross of Chevalier de la Legion d'Honneur upon the singer.

NEW METROPOLITAN TENOR



MAX LORENZ

Heiden tenor of the Metropolitan Opera Company, will sing the role of Siegfried on the evening of January 15. This is his first American season.

NEW YORK CONCERTS

DECEMBER 28

Rosette Anday A brilliant assemblage, including high officials from Austria and prominent musicians, was on hand in Town Hall to greet the contralto of the Vienna Staatsoper in her American debut. Rosette Anday immediately established herself as a singer of fine vocal capabilities and as a widely versatile interpretative artist. The pronouncement of the hearers was that the debut was a complete success.

Essentially an operatic artist, Miss Anday nevertheless showed an understanding of the subtleties of recital technique in her Italian classics and Lieder. The Marcello Quella fiamma, and the Carissimi and Vittoria numbers were warmly sung, with luscious, velvety lower tones, and with a formal symmetry which revealed the routinized artist. The aria from Donizetti's La Favorita was in the singer's most familiar style and she used her opportunities to the fullest degree.

Again the histrionic abilities of the artist came into play in the Schubert Erlkönig which Miss Anday sang with potent dramatic effect.

Having demonstrated her command of German and Italian, the recitalist showed her equal mastery of French diction in the Debussy air from L'Enfant Prodigue, and the Aïmon nous, by Hahn. The ringing high tones, possibly overgauged because of unfamiliarity with the acoustics of the recital auditorium, once more delighted the listeners, Sunday Morning (Jaernfelt) and Don't Come In, Sir, Please (Scott) were done in clear English and in the proper spirit. A Strauss group was effective but the full stature of the singer was perhaps best developed in the Verdi Don Carlos aria.

A number of encores were granted, and in each number Miss Anday displayed the same zeal to bring out to the fullest the color and mood of every word and phrase. Edwin MacArthur, at the piano, provided support of exceptional responsiveness and sensitivity.

DECEMBER 29

Critics' Concert

(See box in center of page.)

Guy Maier Guy Maier's music festival for children began on Tuesday morning at the Barbizon-Plaza with a presentation of Debussy's Boîte à Joujoux and Hindemith's cantata, Let's Build a City. The latter work was sung by children from the Henry Street Settlement (trained by the Justine Ward Method), and conducted by Rosemary Petralia. Mr. Maier read his own translation of the text before the performance began, so that the audience might know the story. He announced that the text used by the singers was by Mrs. Cyril Scott. Mr. Maier, who played the music, appeared to be assisted by a second pianist during portions of the work, but there was no mention of it on the program.

Hindemith's little work was composed as an exercise in singing and playing, and is used everywhere in the German schools. It is thin music and of small importance, but constitutes a useful study in rhythm.

At the opening of the morning's program Mr. Maier showed himself to be a real poet. By way of introduction to the Debussy ballet he imagined the children in the Canadian woods in summer time, and their dream of the toy shop. He played To an Old White Pine by MacDowell, and On the Wings of Song by Mendelssohn, and then the music of the toy shop, weaving it into a story of fascinating interest, illustrated with comic colored lantern slides, and telling the meaning of it all as he went along.

In the guise of pianist, lecturer and humorist Mr. Maier is remarkably entertaining. The Debussy ballet delighted the audience, adults as well as children, and became with the pictures, a real stage work, and with Mr. Maier's playing of the music, a recital offering of genuine significance.

The Messiah Several thousand devotees of Handel's oratorio, The Messiah, thronged (Carnegie Hall) to hear the 108th performance of the work by the Oratorio Society of New York. It was the first concert of the society's fifty-eighth season and as in other recent years, Albert Stoessel conducted.

The soloists were distributed as follows: soprano, Irene Williams; contralto, Marie Powers; tenor, Dan Beddoe; bass, Robert Crawford. An orchestra of sixty participated and the organist was Hugh Porter.

A notable presentation on the whole. The singing of the huge chorus had notable precision and incisive attack and the sort of intonation which comes only after a great deal of preparation and extensive rehearsing. Especially evocative was the dynamic attention to chiaroscuro.

Finished singing came from the four solo-

ists. Mr. Beddoe is celebrating his fortieth year of public appearances; his art gains constantly and his vigorous delivery, clear diction and general musicianship proved to be a high-light of the performance. Miss Williams delivered her measures and words with accuracy, musical feeling and dramatic weight. Mr. Crawford and Miss Powers gave to the lower registers fine qualities of warmth, richness and fluency.

The orchestra played sympathetically, revealed a string tone of unusual mellowness, and Mr. Stoessel, musician extraordinary and rich interpreter, governed the whole with unerring taste and total sagacity.

Plaza Artistic Morning

Artistic mornings at the Hotel Plaza have been rich in celebrities and each succeeding morning finds an equally dazzling list of artists. This particular day was given over to the charms and arts of Nina Morgana, Alfred Wallenstein, cellist, and Robert Goldsand, pianist.

Miss Morgana sang opera airs and old and new songs with a characteristic grace and

freedom which pleased her audience. They returned to the opera house with her for a moment after her singing (of the cavatina from Donizetti's Don Pasquale) to shout "Bravo," and perhaps make her feel quite at home. Her delivery of Schubert's Gretchen at the Spinning Wheel and her touching performance of O Mio Babbino Caro from Gianni Schicchi, were equally deserving of shouts of praise.

Alfred Wallenstein's poise and surety, feeling with which he imbues his tone, and the art and perfection of his playing, place him with the best of the cellists. He did short works of Pergolesi, Lalo, Chopin, Horszanyi—Blues, which fairly swung the audience off in a gay dance—and an Oriental piece of Boulanger.

The fleet, crisp pianism of Robert Goldsand is now an old story to New York audiences. He bewildered again at this concert by the intricate web of tone which he spins at top speed, and by the spirituality and airiness of his playing of Debussy's La Cathédrale Engloutie. Goldsand added a short Prokofiev work as an encore.

The morning brought to light two excellent young accompanists who contributed their share of the program without a sheet of music before them—Virginia Wallenstein, in exquisite accompaniments for her husband; and Alice Vaiden, who supported Miss Morgana with finished skill.

Critical Thoughts of a Busy Manager on an Idle Evening

What Charles L. Wagner Thinks of the Critics' Concert

Well, I need not keep Lent this year. I attended the Critics' Concert at the Barbizon-Plaza December 29. Catharine A. Bammann had made perfect arrangements and then passed the evening over to Leonard Lieblich as Master of Ceremonies. That concert hall is a delightful and intimate place for musical events.

True to managerial form, I arrived on time and the concert began twenty-two minutes late. This is usually reversed when I give concerts. I came direct from business—took a drink of Scotch so as to arrive full of atmosphere and in my regular every-day clothes just like a real critic. The punishment did fit the crime.

Leonard Lieblich sent for me backstage, and pressed me into service for the finale, a press-room sketch at the Metropolitan Opera House. I was suspicious, knowing his jealousy as editor and columnist (with Variations), ever since my \$25,000 a year salary was announced. In this final scene, I was to enter unannounced, introduce myself and ask for a cigarette. He handed me a whole pack, thus crabbing my act.

The program opened with Horace Johnson, the juvenile male Ruth Draper, in songs which he composed and sang. His singing was arresting, almost startling, in cosmic and comic urge. Be not surprised if the cosmic urge gets him into a revue. He tried these songs on the dog and brought the dog (toy) in with him. While listening to his singing it seemed to me that he must have studied with the New York teacher who recently sent me this bit of musical enlightenment: "By a recent discovery of the very important and unique function of the solar plexus in the development of the voice, a vocal science has been evolved which will assure a talented pupil a voice equal to and surpassing that of a Melba or a Caruso, within six months to two years according to vocal endowment." Talent, sure—and some solar plexus—I'll say Johnson has. Visible and audible.

And then to the purple heights. Greta Bennett did a modern dance, expressive to the nth degree, as modern dances should be. She labelled it "A Fright in the Night" (after—long after—Mary Wigman), and it was all of that. I understood it not at all, so it was divine, wonderful, entrancing, captivating, heaving and pulsating. You must agree it was effective. Luckily, Francis Perkins had his Boston bag and a huge dictionary with him. That helped a lot because both are used to critical comment. Frau Bennett's mind seemed to control her feet, to the smallest toe on each foot. Of course, this is running Art almost to the ground. She pranced and pawed and paused and pulsed—it was all so alluring. I moved to the front seat. Then came the climax, she quivered, even shimmied, and with one despairing, desperate, almost devastating gesture, she dashed into the Nowhere, looking for Nothingness. Or am I right? What was she looking for? I sat spellbound, my mind and my emotions soaring, while the audience (radio'd I am sure) applauded and dared her to do another. Not me. Messrs. Chase and Human beat on two bamboo sticks and I wish they had kept time.

I was enthralled until rudely brought to one Scotch would have done it—by Leonard Lieblich again, telling us about the difficulty of moving two pianos and then calling forth the charming Vera Brodsky, proceeded to show us how two piano numbers sound when played by "a pianist and a half"—the said Leonard. He chose a critic, William Chase, to turn the pages, knowing full well if he played a few wrong notes Chase would not give him away even if he discovered it. There is honor even among critics. (Fourth Reader, Page 9.) Miss Brodsky had no fear and Walter Golde, occasionally turned the pages for her and kept tab. I liked Miss Brodsky, especially her svelte bareback and her dynamics. I was on the front seat and had a fine view. There were no programs and no mention of a piano (two Steinways were in full view)—well of course no management. I am sure Lieblich—what's that, well, perhaps you're right.

Speaking of management, I've often wished I could call in artists as this critic crowd did who entertained the guests. Marek Windheim delighted his audience with songs in Polish, but they sounded to me a good deal like some of the late opera in English I've heard. Nanette Guilford, lovely in person and vocally, charmed everyone, while Lahiri and Lota gave a fantastic dance with a lure and a small drum and Walter Golde, sitting at the piano.

Deems Taylor, our best advertised American composer, showed us what a really first-class musician can do with a libretto. He gave a melodrama with three hats as the main properties. Some of the hats did not fit: of course that is not unusual for a composer. In introducing him, Lieblich mentioned Deems' recent radio experiences at the Metropolitan but forgot to say that they kept him in a glass cage there where nothing but a telegram can get to him. You could tell he was an advocate of opera in English, his diction was so bad. Now, Mr. Taylor, will you write up Boccaccio for me the next time?

The big outstanding hit of the evening, Miss Vandy Cape, "stopped the show," to use a Broadway dramatic-critic expression. I understand she was formerly a critic and then developed a sense of humor. She was thoroughly delightful in both her selections.

And now let's get serious. It was a great night, a grand show. It gave me a real thrill. All it needed was a manager and I was right there. But this Lieblich jealousy—just because the Musical Courier pays me a larger salary—I never even think of it. I live for art alone.

CHARLES L. WAGNER.

P.S. Almost forgot two of my biggest thrills. Dr. Sigmund Spaeth, a reformed critic and in thorough sympathy with all the vice-presidents; and Walter Golde, who did a marvelous version, in brilliant style of variations on How Dry I Am. Also there were Julian Seaman and Miss Brodsky in the sketch—the latter doing a wonderful bit in a dialect that would make the best of the Hebrew impersonators envious.

DECEMBER 30

William Beller At the Juilliard School the Wednesday afternoon program was of varied interest, and part of it, at least, of genuine artistic importance. This part was a brief piano recital by William Beller, which served to confirm the excellent impression made by him in a Town Hall recital about a year ago.

It is no exaggeration to say that Mr. Beller is tremendously accomplished and should have a highly successful career. His innate endowments have been splendidly developed into interpretative resource informed with intimate understanding of the composers whose works he offers, and the schools and epochs to which they belong. He adds propulsive emotional intensity, much vitality and real depth of feeling.

Mr. Beller played a Mozart sonata in G, Chopin's F minor Ballade, Ravel's Ondine, Rachmaninoff's B flat prelude, and as an encore Honegger's Toccata, bringing heightened interest as the program progressed, so that one could only regret at the end that there was not more of it. He possesses unusual digital dexterity, and his technical equipment includes also marked tonal and dynamic control which gives color and meaning to phrase, melodic turn and harmonic group. Never dry, never pedantic, the young artist achieves crystalline clarity without loss of sonority. He has power and sense of climax, with tone never forced and pedalling never opaque.

Without wishing to pick out any one piece as better played than the rest, a word must be said for Ravel's Ondine (taken at a speed slightly faster than is customary) in which the melodic line was beautifully revealed and the composer's poetic impressionism emphasized with exquisite delicacy.

The second half of the program was given by two Indians: Tsu-pit Resaru and Kuruks Pahitu—otherwise Helen Denton and Ralph Allen. These promising young artists did a dramatic sketch (spoken), by Ralph Allen, with incidental songs and music for piano and flute by various composers of "authentic" Indian music—Lieurance, Grunn, Cadman, Rouse and Troyer.

Harriet Cohen This English pianist drew a good sized audience at Town Hall and received flattering applause for her exceptional performances.

Miss Cohen has excellent technical equipment and an imposing measure of musical knowledge.

Transcribed Bach, played with spirit and enthusiasm, opened the program with Rummel's arrangement of the chorale prelude, Mortify Us by Thy Grace; Miss Cohen's of Beloved Jesus, We Are Here; and Liszt's, of the A minor organ prelude and fugue. Then came Mozart's C major sonata, and nine works by Orlando Gibbons, Arnold Bax, Eugene Goossens (March of the Wooden Soldiers, Hurdy Gurdy Man, and The Punch and Judy Show), Debussy (two preludes), and a quartet of Chopin études.

The English pieces were done deftly and with many piquant nuances of rhythm and dynamics. The Mozart sonata had lightness and grace and was gratifyingly authentic in interpretation.

Miss Cohen revealed also intelligent application of tone, touch, phrasing, and dynamics. She stimulated her hearers into asking for several encores.

Guy Maier At the second concert of the children's morning music festival Mozart became a boy again when Guy Maier took his little guests at the Barbizon-Plaza on a fairy-like journey along the rivers and roads that the wonder-child knew. The stage-coach was a pretty sight, from the picture Mr. Maier showed them, but a shaky piece to judge from Mozart's letters to his family, so it was left behind and the pilgrimage was made in Mr. Maier's make-believe coach and at the town of Linz he transferred his cargo to a strange boat, whose chimneys have to be taken off when it comes to a bridge, and they drifted down the Danube to Vienna. The hills they passed were formidable, the monasteries strange and strong, the cathedral more friendly, but the little houses of Salzburg, the hills close to Vienna were genial and no doubt little Mozart thought them as restful and inviting as the boys and girls who had come that they might know him a little better.

Perhaps even years from now, when these same children hear Mozart's E flat sonata they will remember that the first movement is quite as Mr. Maier told them, a soothing song (adagio); the second a graceful minuet which you like so much that you dance still another; and then you bubble over with fun (allegro) and finally grow tired so you sing the quiet song again and fall asleep. They will remember the Gigue which Mozart loved to dance in the woods with his sister and friends; the march of strange bugs with blinking eyes and swords, which were really their feelers (Alla Turca—named, no one knows why, which is one of the lovely things about music. No one

(Continued on page 24)

Los Angeles Still Speculating as to What Part Music Will Play at Olympic Games

Few Definite Plans Made as Yet, But Musicians Are Expected to Take An Active Interest—Santa Monica Votes \$50,000 for Local Musical Events—Other Items

LOS ANGELES, CAL.—A good deal of speculating is going on here regarding the extent to which the Olympic Games, to be celebrated here beginning July 20, will be a feast of music as well as of muscle. Unfortunately the musical fraternity apparently has neglected to make such representations as would remind the executive committee of the games that the profession could make a distinct contribution besides furnishing bands. As far as actual participation in the contest is concerned, the children of Orpheus labor under a disadvantage compared with their colleagues in the realm of the fine art. The reason is that competing works or programs entered must have some relation to sports. And memory fails to recall the name of an American who has written a symphonic poem called Rugby, for instance. Even the band situation is still in that official status that leaves more than one good band-director, and hundreds of musicians wondering. It is a sad fact that the City of Los Angeles does not boast of an official band and the less that is said about bands in general the better. The Park Board, said to command considerable revenues, not only from tax funds, but from rentine public park areas to motion picture companies seeking certain outdoor settings, has accomplished extremely little in that direction. Their vacillating policy in managing the new Greek Theatre in Griffith Park, well suited for concert and operatic offerings in acoustic respect, shows how woefully unaware this body is of opportunities and managerial usage. Los Angeles as a community, but of an excellent public school music system, does practically nothing for the tonal arts. Mayor Porter, the gentleman who won for his city such "exceptional" publicity during the visit of the American burgomasters to France, when failing to observe a toast to the French Republic even in gesture, seems also a musical teetotaller. Against it, is the fault of the profession and of music clubs, for Los Angeles is without a municipal music commission. Los Angeles is being shamed by more than one nearby small city, which has included music definitely and handsomely in the budget.

Santa Monica, but last week, in the course of setting its administrative house in order at the polls, has voted \$50,000 for public musical activities. This has been achieved largely through the artistic and educational efforts of the Santa Monica Music Association under the presidency of Mrs. Josef Zuckerman. This organization gave an astonishingly effective presentation of Gilbert and Sullivan's *Iolanthe* last week in aid of social relief agencies. It proved that Santa Monica is not "a community of lost talents." Almost entirely an amateur performance, a notably high standard was maintained under the triple direction of Frank Darling, general musical director; Arthur

Kachel, stage manager, and Joan Del Mar, ballet directrice.

So far, Eastern managers have given no intimation of taking advantage of the great concentration of tourist traffic assured to Los Angeles during the Olympic Games summer. So far, only the Hollywood Bowl has taken cognizance of these potential box-office patrons. While definite plans have not yet been announced in that quarter, pending the arrival of Manager Glen Tindall from Europe next week, yet it is safe to predict that a longer season is foreseen, concerts to start before the traditional first Tuesday in July as has been the case for ten years.

Nor has the Rhinegold of financial guarantees as yet been delivered into the Niebelungen depth of the executive committee which guards the treasures of the Los Angeles Grand Opera Association. However, it is definitely decided that Director-General Gaetano Merola, in charge of the Los Angeles and San Francisco seasons, will start for New York City to demonstrate once more the *Rings of Kraft* by selecting principals for the October season here and in the northern city.

In general this has been a quiet week. The Christmas season here always brings a lull in the concert field. However, the few events were well attended. Principal occurrences were the Philharmonic Orchestra concert under Conductor Rodzinski, with Rudolf Ganz as piano soloist in the second Rachmaninoff concerto; and the annual performance of *The Messiah* by the Oratorio Society, John Smallman directing.

Dr. Artur Rodzinski revealed himself as a forceful Sibelius interpreter, when offering the *Symphony No. 1* with stirring results. The magnificent sonorities of the orchestra were poignantly contrasted in the course of the evening during the fifth Concerto Grosso by Corelli, when Concertmasters Sylvain Noack and Henry Syedrofsky, heading the strings, did fine solo work. Rudolf Ganz electrified the audience with a solo performance magnificent in power, fleetness and musicality, qualities matched by Dr. Rodzinski and the accompanying ensemble. The Dance of the Seven Veils from *Salome* closed concert and served as reminder that the Los Angeles leader possesses a special flair for the music of Richard Strauss.

Mr. Smallman has long been recognized as a mentor and master of choral groups. Technically and in spirit the Handelian style of the Los Angeles Oratorio Society, a unit indeed, of some 200 voices, was evidenced to a remarkable degree. It is more than familiarity which now enhanced this yearly repertoire observation. It was a realization of the inward and outer greatness of this classic score.

Blythe Taylor Burns, soprano; Rosalie Barker Frye, alto; Fred Scott, tenor; Fred

McPherson, bass-baritone, formed a solo quartet worthy of the occasion, Dr. Ray Hastings, organist; Lorna Gregg, pianist, aptly assisting. In selecting the principals from the local elite of vocalists, Conductor Smallman has shown that same spirit which has actuated his entire choral policy. Without minimizing the values of solo parts, he maintains the prime importance of the work as a whole, doing away with the star system in oratorio. That his idea is sound was shown not only by results, but the public approved his loyalty to music as such and to singing musicians of this city in general. B. D. U.

Press Approves of Carboni's Opera Comique

Two recent evenings of opera comique presented by Maestro I. A. Carboni of Toronto, received ample notice from the press.

The first evening presented two one act operas known as the *Le Maitre de Chapel* by F. Paer and *Le Chalet* by Adeolphe Adam. Maestro Carboni orchestrated the scores with piano accompaniment. One of the dailies stated "it was one of the most brilliant feats accomplished by Chevalier Carboni." The performers of works were pupils from the class of Maestro Carboni. The second evening presented the French work *Philemon et Baucis* by Gounod. It was the first time this work was sung in Toronto.

Commenting on the first evening's presentation the Toronto Mail and Empire said, "Mme. S. Collice McConkey sang the soprano role of Gertrude in the *Choir Master* and was much applauded for the aria with its florid variation sung in the *Singing Lesson* episode. Joseph McDonald, baritone, was the choirmaster, and W. Hodgson sang the tenor part. Maestro Carboni conducted his productions as leader of the orchestra at the piano, and achieved a live presentation in both song and histrionic qualities. The one act operas were pleasingly staged with simple but artistic sets."

The Toronto Globe had the following to say, "The *Chalet* was especially fine, both for its dramatic interest and for the unusual vocal work of the principals, Grace Reade, soprano; Ralph Judge, tenor, and W. R. Curry, basso. Miss Reade is an attractive young actress and the possessor of a clear, well trained voice, which she uses with great intelligence. The comedy work of Curry, as the sergeant and brother of the heroine, was wholly delightful. . . . Ralph Judge has a clear tenor voice of really great promise and many in the audience would have wished to hear more solo work from him."

The Toronto Evening Telegram, also reviewing the performance, found that "Miss McConkey sang the feminine role very delightfully. Her breadth of range was permitted ample illustration particularly in the *Singing Lesson* rendering the Mozart Air with variations, Ah vous diraije Maman, the difficult coloratura passages of which she sang with delightful ease. Joseph McDonald had the baritone part of the Choirmaster in which he was particularly at home. His sonority of voice greatly pleased. Mr. Hodgson's tenor was possessed of sweetness and strength; the singer's careful technic was apparent most especially in the *Benedetto Aria*." Miss Reade, soprano, as explained by this same paper, "displayed her clear soprano with more than compensation. Mr. Judge's singing and ease of manner contributed very happily to the success of the piece. Mr. Curry in the part of the long absent soldier brother gave a fine vigorous performance of his role in keeping with his experience."

Reviewing the second evening's performance which presented Gounod's *Philemon et Baucis*, the Toronto Globe remarked, "Mr. Carboni deserves hearty congratulations upon his assiduous and successful cultivation of the operatic field. He has made a welcome and important contribution to the musical resources of the community. *Philemon et Baucis* was admirably sung by the four principals, May Barber, Phyllis Saunders, Joseph McDonald, and Charles Rigby, all from the Carboni studio."

Grasse Appears With Helen Keller

Edwin Grasse, the blind violinist, organist and composer, appeared early in December under the auspices of the Lions Club of Bethlehem, Pa., playing organ compositions by Bach, Bossi, Wagner and his own *Intermezzo* and *Serenade*. His violin pieces were by Pugnani, Martini and Tartini, besides his own *Song Without Words*, *Waves at Play* and the *Grieg-Grasse Norwegian Dance*. Helen Keller "the greatest apostle of achievement of the blind" gave an address.

December 15 Mr. Grasse was violin soloist for the Morristown, N. J., Singers Club, playing some of the same works, and on the next day appeared as organist and violinist in the Woman's Club of Orange, N. J.

The Neighborhood House Revels

The Neighborhood House celebrated the holiday season by the presentation of *The Mimmers' Revel* and *The Masque of the*

SINGS IN THE GEISHA



RELLA WINN,

pupil of Dr. Daniel Sullivan, recently appeared as Molly Seamore in the New York Civic Light Opera Company's production of *The Geisha*. Miss Winn, who is a Washington girl, came to New York several years ago to study singing with Dr. Sullivan and prepare herself for musical comedy. Her first principal singing role was in *Kid Boots* in which she played for two and a half years in New York and on the road. She next sang leading roles in the *Ziegfeld Follies* and *Rio Rita*, after which followed other engagements.

Apple, on December 28 and 29, at the Y. M. H. A. Hall, Lexington Avenue and 92nd Street, New York. The music for these was composed—or arranged from old English folk material—by Kurt Schindler who presided at the piano and was assisted by Wolfe Wolfsohn, solo violinist, and William A. Williams, tenor. The actors and pantomimists were students of the Neighborhood House under the direction of Carol Veazie, Julia Sampson and Blanche Talmud.

The revels were preceded by a motion picture and by Mickey Mouse's Party, an action pantomime made after the manner of the famous Mickey Mouse films, with music arranged by Lily May Hyland.

Critics Praise Milwaukee Orchestra and Conductor Waller

The Milwaukee Philharmonic Orchestra under the direction of Dr. Frank Laird Waller, its conductor, has received eulogistic comments from the press.

The Milwaukee Sentinel recently said: "The Milwaukee Philharmonic Orchestra, Frank Laird Waller, conductor, gave a concert in the Pabst Theater Sunday afternoon that was received with salvos of applause for every number."

This, the second in the series, showed conclusively that the orchestra is working towards a much desired end rapidly and with whole hearted enthusiasm, and that Dr. Waller has the power to inspire his musicians to do their best.

"The orchestra, under Dr. Waller, gave a splendid account of itself in the Chausson B flat major symphony. Dr. Waller conducted with a sharp, clean beat and gave a most illuminative reading of the score. The overture to *The Bartered Bride* was splendidly played—one of the best things of recent programs."

The Milwaukee Journal commented as follows: "Again it was apparent that Frank Laird Waller is leading his musicians steadily forward. The heartiest of approval was shown. All choirs won credit and the conductor strengthened his position as a musician of insight."

The Chicago Daily Tribune critic said: "It was an opera performance and a symphony concert in one, and altogether, an inspiring experience, which the Milwaukee Philharmonic Orchestra, under the direction of Frank Laird Waller, presented. The orchestra revealed astonishing progress in all choirs. The enthusiastic reception given to today's offerings should be encouraged for the concerts to follow."

Der Herald stated: "It was a splendid opportunity to observe the progress in ensemble and technic of the orchestra. The audience was more convinced than ever that the Philharmonic Orchestra, under Dr. Waller's direction, is rapidly reaching its goal. Enthusiastic applause was not lacking."

The Milwaukee News said: "The Philharmonic concert proved an event rather startling in brilliancy. The orchestra, under Dr. Waller, scored with a glowing version of the director's lucid reading of Chausson's symphony, and played Smetana's *Bartered Bride* overture with a sheen of tone and pliant technical facility that brought down the house. It was a great afternoon for music lovers."

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—Berlin Lokal Anzeiger, Oct. 15

"Abram Chasins proved himself a pianist of the first rank." —Vienna Neue Freie Presse, Oct. 30

"Beautifully clear and thoughtful playing."

—London Daily Telegraph



ABRAM CHASINS

Pianist

European Tour

October-November, 1931

BERLIN

Welt am Montag

"Spirit and feeling throughout. In Mendelssohn's Variations one might have imagined one was hearing the master himself."

Boersen Courier

"Beautiful tone, musical culture, richness of effects, and extreme adaptability marked the recital of Abram Chasins."

Der Tag

"Abram Chasins introduced himself as a glorious pianist who has also made a great name for himself as a composer."

H. F. Peyser, Berlin Correspondent, New York Times

"Chasins conquered in short order. He stimulated by his keen intelligence, the address of technical accomplishments, and the originality of his conceptions."

VIENNA

Neues Journal

"Chasins displayed a thoroughly musical and brilliant technical background."

COLOGNE

Stadt-Anzeiger

"A cultured artist—romantic, poetic and brilliant."

MUNICH

Zeitung

"Interpretations of crystal-like transparency and highest virtuoso brilliance which carried the earmarks of decided individuality and personality."

LONDON

Morning Post

"Chasins is in command of a remarkably efficient technique. He was prodigal with scintillating dynamic contrasts. Ten pieces of his own showed that his gift for composition is as facile as his playing."

Times

"That Chasins has a fine technique and full control over all the possibilities of pianoforte tone color and dynamic variations was clearly shown in his performance."

THE HAGUE

De Telegraaf

"This brilliant American pianist had a great success. His own compositions which are exceedingly interesting and clever, gave him a great opportunity to display his technical mastery."

ROTTERDAM

Courant

"His own works, brilliant and picturesque, were enthusiastically received and ended a most successful recital."

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SOMEBODY TOLD

By Simon Snooper

It is sad but true, even if not musical, that four important persons surrounding Adolph Ochs, owner of the New York Times, have dropped dead recently.

Sam Fox, who sued the Music Publishers Protective Association, may soon be fraternizing again with his colleagues in that body, for a settlement of the dispute seems imminent.

And then there are those two individual publishers who hated each other. One of them, so the story goes, sent several gunmen to the office of his abhorred enemy. "We've come to bump you off," said the leader. The intended victim, a huge, jovial person, burst into uproarious laughter so loud that his associates in other rooms came running to ascertain the cause of the jollity. The gun gentlemen fled, and the mirthful publisher still remains unbumped.

Beniamino Gigli showed annoyance the other day when he tried to buy two piano recital tickets for his little daughter, Rina, and was told that "the house is sold out." Sometimes the house really is sold out—ask Gigli, McCormack, and a few others—and on other occasions it is considered good business for the performer to pretend that all the seats have been bought.

That was a cavalier notice for The Sun to print about the Critics' Concert, and to mention that "stertorous breathing heard in the rear of the hall might have been mistaken for snoring." The sounds came from Dr. Carter S. Cole, who was seized with a heart attack and died a few minutes later.

The receipts for the Critics' Concert were \$33,75 more than last year, as reported by its hardworking manager, Catharine A. Hamman, who contributes her services and office annually for the worthy cause. The Barbizon-Plaza, by the way, donates the use of its handsome concert hall.

Tip for prohibition agents: Dimitri Tiomkin, pianist-composer, has a dog named Vodka.

Ignaz Friedman, the pianist, keeps an audience interested at his recitals; and keeps his cronies laughing with an endless string of jests when he plays poker with them.

Maria Jeritz spent New Year's Eve quietly at her hotel (St. Regis) with a small party of friends.

Egon Petri, the pianist, although born in Holland, speaks English perfectly, and also half a dozen other languages.

The musical mainstay of a morning newspaper accosted the erudite musicologist of an evening rag in the lobby of Town Hall. No. 1: "I heard at the Metropolitan that

you had died this afternoon. I'm so glad it isn't so." "What do you mean," said No. 2, "and why are you laughing?" "Oh, nothing. I thought the story diverting." No. 1 drew himself up to full height. His tone was icy. "I'm so glad you find the news of my death diverting. Hereafter, you'll get the cold shoulder from me." And he walked away. Ten minutes later, both gentlemen sought the Billy Guard press-boudoir, and pictures. No. 2 scuttled through a side door when he saw No. 1 amble in, and wouldn't approach within several feet of the Guard *escritoire* until assured that his enemy had gone. All of which was distressing to Bill. He tried to pour oil (and even Scotch) upon the troubled waters, but at last accounts they were still muddled.

On second thought, I'll tell you that No. 1 in the foregoing is Francis D. Perkins, of the Tribune; No. 2 is Pitts Sanborn, of the World-Telegram.

The Roth Quartet, after their concert with Vera Brodsky, pianist, at the Barbizon-Plaza on January 12, will jump into taxicabs and speed to the steamer which is to take them to Europe at midnight.

Gatti-Casazza, once an inveterate smoker, has not touched tobacco for seventeen years.

Walter Kirchhoff, the Wagnerian tenor who left the singing business in order to publish a German newspaper in Newark, N. J., is making a success of his new venture.

Arthur Halmi, the New York painter, used to be a professional violinist before he exchanged the bow for the brush.

If you haven't heard Lucrezia Bori warble jazz songs for her friends, "you ain't heard nuthin'."

Seen and heard at the Donna Juanita premiere matinee last Saturday (Metropolitan Opera House): A critic and a piano representative arguing at the foyer buffet as to which should pay for Rosa Ponselle's coffee and prune cake. The critic won, but Rosa said that she suspected them of dividing the expense later.

A gentleman telephoned to the Musical Courier offices and asked me whether I would introduce a friend of his to Lily Pons. The following talk ensued:

"Why does your friend wish to meet Mme. Pons?"

"He admires her very much and would like to invite her to luncheon."

"Mme. Pons does not accept invitations from strangers."

"Well, could you take my friend behind the scenes at the Opera and let him tell Mme. Pons how much her art delights him?"

"Certainly not. Possibly you are unaware that Mme. Pons is happily married."

"Oh, my friend has the highest respect for her. You mustn't get wrong notions. He is an old gentleman of seventy-two."

"Then I surely won't introduce him. The excitement would be too much for him."

Dorothee Manski had a New Year's Eve party for a number of the German singers at the Metropolitan, and many Wagnerian pranks were pulled off merrily.

Rudy Vallee is reported to have several hundred thousand dollars in gold coin in his safety deposit vault. Yes, there is unemployment among New York musicians.

By the way, the \$500 netted by the Critics' Concert and donated to the Musicians' Foundation, has already been applied to needy cases by that organization.

You should hear Milstein, the violinist, transcribe and fiddle some of the Chopin piano etudes on his instrument. Even Benno Moiseiwitsch listened in wonder the other day when Milstein did the stunt for a few private hearers.

Why not call it Roxy City and be done with it?

If you wish to know exactly how to bid in contract bridge, ask Dr. Sigmund Spaeth.

Siegfried Kahn, known among his friends as "Lucullus," had the tables turned on him last week, when that indefatigable host was made the surprise guest of honor at a dinner given to him by Siegmund Herzog. Foregathered at the home of the latter, these diners did honor to "Lucullus" Kahn: Josef Lehevine, Ignace Friedman, Alexander Siliti, Leonard Liebling, Rubin Goldmark, Walter L. Bogert, Josef Stransky, Sigmund Spaeth, Dr. Bierhoff, Alexander Greiner, Arthur Schwarz, Artur Halmi, Clarence Adler, Evesi Belousoff. Addresses were made by Messrs. Goldmark and Liebling, and Dr. Spaeth read an original poem.

And while on the topic of hospitality let me chronicle, too, the New Year Day luncheon given by Dr. Walter Damrosch at his home, 133 East 80th Street. His invitations "to meet the other heroes of Valhalla" (none of them dead ones) brought a number of distinguished musicians to the lavish Damrosch buffet board. In the large gathering my agent informs me that he saw, among others, Emilio De Gogorza, Reinald Werrenrath, Paolo Gallico, Harold Bauer, Jose Iturbi, Leonard Liebling, Albert Spalding, Efrem Zimbalist, George Gershwin, Carl Friedberg, Ignaz Friedman, Siegmund Herzog, Siegfried Kahn, Paul Kochanski, Rubin Goldmark, Herman Irion, Theodore Steinway, H. H. Flagler, Andre Benoit, Felix Salmond, W. J. Henderson, Frances D. Perkins, Samuel Chotzinoff, Lazar Saminsky, Louis Persinger, Edwin Franko Goldman, Walter Golde, Fraser Gange, Friedrich Schorr, Frank L. Seeley, Artur Bodanzky, Georges Barrère, Dr. Leopold Damrosch, David Mannes, Bernard Warburg, Henry Hadley, George Engles, Paul D. Cravath, John Erskine, George H. Gartlan. Mine host Damrosch received in a headgear of an inverted tin kettle decorated with pasteboard raven wings, à la Wotan. The "serving maids" were Alma Gluck and the daughters (tall and handsome as Valkyries) of Mr. and Mrs. Damrosch. After luncheon, Iturbi was prevailed upon to play a few piano numbers which were acclaimed rapturously from a Mozart sonata to Tansman's Spiritual in Blues, done with true American touches in rhythm and coloring. The host himself played on the piano the Entrance of the Gods into Valhalla (Götterdämmerung) as the guests made their unruly march to the heavily laden tables. "And oh," my faithful reporter concludes, "how we washed down those delicious meat balls with a highly percented brand of dark beer."

Gaetano Merola, of California operatic-directorial fame, is in town and being wined (Chianti?) and dined by his many friends.

Maria Jeritz was invited to a dinner party the other evening and spoke not one word, as she had to sing next day. "I was glad to see you," said the host when the prima donna departed.

By an oversight, a multi-millionaire who gave a soiree and had Will Rogers announce his guests forgot to invite the humorist's wife, although the rest of the gathering consisted entirely of married couples. Will was asked to speak and did one of his longest and funniest discourses. Next day he sent the wealthy gentleman a bill for \$5,000 with a letter reading: "As I was not asked to bring Mrs. Rogers I guess you invited me as a professional. I entertained you and your friends and am charging you my regular radio fee." The host felt the justice of the rebuff and sent a check for the requested amount, but added a note: "I don't think you're so damned comical."

SCHOENBERG AND OTHER MODERNS

April 20 marks the date of the first New York production of Schönberg's Gurrelieder, which will be given by the Philadelphia Orchestra (Leopold Stokowski to conduct) at the Metropolitan Opera House, under the auspices of the League of Composers. The work is for reciter, solo singers, chorus and orchestra, and had its much hissed premiere in Vienna, 1913. The initial American hearing will be in Philadelphia prior to the New York performance.

The first informal concert this season of the League of Composers will take place tomorrow, Sunday afternoon, January 10, in the hall of the French Institute, New York, with the assistance of Louis Gruenberg and Henry Brant, composer-pianists; Sidney Sukoenig, pianist; George Barrere, flutist; Fred Van Amburg, clarinet; Adolph Weiss, bassoon, and the New York World Quartet.

The numbers to be performed are Marcel Delannoy's string quartet in E major, Mr. Gruenberg's piano quintet; an etude for violin and bassoon by Vladimir Dukelsky, Jean Cartan's sonatina for flute and clarinet; dances for piano by Wallingford Riegger, and a work for two pianos by Henry Brant.

A young artist was engaged as a soloist with a fat fee by one of the conductors at a radio station in New York—but, the "joker" in the transaction was when the baton merchant added: "I'll put in a voucher for the total amount, but you must agree to pay some private bills for me."

Giovanni Martinelli is one sensible artist with whom managers like to deal. He was asked to assist at a charity concert and assented with a terse "yes." The arranger went on, "We'll put you on whenever you desire; we'll send a car for you—" when Martinelli interrupted: "You are making nothing out of this for yourself; neither am I. Put me wherever you please and leave the rest to me. No car, please. I'll be there on time."

At the January 7 dinner of the Woman Pays Club, Cecil Arden, president (held aboard the S.S. Lafayette) the assisting artists were Katherine Tift Jones, John Carrol, Marion Kerby and Jack Niles, Gene and Kathleen Lockhart, Vandy Cape Hall, Adeline Rotti, Cecil Arden, and Irene Franklin. Leonard Liebling acted as toastmaster and introduced the guests of honor, Montague Glass and S. L. Rothafel (Roxy).

Two men stood in front of a Fifty-seventh Street window critically regarding a colored placard which announced the approaching recital of a distinguished pianist.

"Horrible!" exclaimed the first.
"Terrible!" agreed his companion.
"Look at that face—"
"Yes, and that hair!"
"Awful registration—"
"And what rotten coloring!"
"Sure. Crazy type—"

Then I discovered that the men were not rival pianists but printers engaged in reviewing the handiwork of a fellow pressman. Even the craft of Franklin is not free from critics.

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"The playing of these artists, both in execution and in tone quality was so finished and so united that it seemed as if they had been cast in the same mold."—*Local Anzeiger*, December 13, 1931.

"A performance of magnificent color. Both of these musicians understand to perfection the art of leadership and subordination necessary to successful two piano playing."—*Vossische Zeitung*, December 12, 1931.

"Their thorough musicianship and the noble tone of their ensemble playing thrilled us."—*Allgemeine Musik Zeitung*, December 4, 1931.

"A remarkable spiritual conception which seemed to emanate from the soul of a single musician. This most unusual team led one through mazes of the most delicate nuances—through the finest, and again scarcely perceptible rubati. In all their playing complete mutual understanding was apparent."—*Berliner Börsen-Zeitung*, December 8, 1931.

MILAN

"These two concert artists played with a glittering technique and exceptionally fine ensemble. At times it was difficult to believe there were two pianists instead of one. Their musicianship is instinctive and refined."—*Il Popolo d'Italia*, December 1, 1931.

"Perfect technical fusion combined with a perfect spiritual intensity. Their playing represented a harmony of ensemble hardly surpassable."—*Corriere della Sera*, December 1, 1931.

AMSTERDAM

"A crystal clearness and richness of tone, a sense of power and complete harmony is apparent in everything they do. They show a wonderful mastery of two piano playing."—*De Telegraaf*, December 15, 1931.

"They maintained throughout their playing a high standard of artistry. Splendid force and sumptuous tone."—*Octenblad*, December 15, 1931.

ROME

"The accord between the two artists was verily a perfect accord."—*La Tribuna*, November 24, 1931.

"Impeccable style, beauty of tone, and above all—perfect ensemble."—*Il Giornale d'Italia*, November 25, 1931.

"Established themselves as pianists of great worth by superb technical ability and beautiful finesse of style. They gave evidence of a perfect sense of proportion and accord."—*Il Messaggero*, November 24, 1931.

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**AVAILABLE THROUGHOUT
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Samuel Dushkin Plays New Stravinsky Concerto

Premiere Performance by Boston Symphony—Other Events of the Week

BOSTON.—Stravinsky's latest work, the Violin Concerto in D, was performed for the first time in America at the Boston Symphony Orchestra concerts of January 1 and 2. Serge Koussevitzky conducted these New Year rites, and the solo part was entrusted, of course, to Samuel Dushkin, who commissioned the work, and who has proprietary rights in the score for two years.

So much ballyhoo has been aroused by the most recent creation of the chameleonic Stravinskian muse even before it was actually performed in Berlin less than two months ago, that the critical listener was almost certain to approach a first hearing with predispositions. In reporting the presentation, it is futile to describe the form and content of the music, for much has already been written about it. It is more interesting and more valuable, perhaps, to describe one's impression.

In the actual hearing the music denies the profundity that learned musicians have read into the score. This is, above all, light music, scored lightly for a diminished orchestra with the solo violin as an important instrument among equals. The rhythmic variety is great, but no greater or more intricate than in previous works by Stravinsky or many other ultra-moderns. The general effect is pleasing, almost entertaining; this is confirmed by the favorable reception the work received at the hands of a Friday afternoon audience, which is conservative in its tastes.

As to the quality and rank of the music, that is another matter. This writer recalls not a single theme of outstanding force or originality. Most of the thematic material, indeed, is borrowed, and—alas!—not frankly borrowed. There are echoes of Wagner, reminiscences of Scarlatti; there is a theme which is a curious grafting of the Rakoczy March on Cesar Franck. The most prevailing style is that of the 18th century; but the conscientious listener could find no semblance of consistency in this respect, of a unifying thread in this tonal discourse, of a dominating personality speaking.

The performance seemed excellent. The solo part, which is not less difficult for not being virtuosic stuff, was admirably played by Mr. Dushkin, with equally fine support from the orchestra under Koussevitzky. A single mishap occurred in the second movement at the Friday performance, when the playing stopped for a brief second or two because something was out of gear.

The concerto met with mixed critical comment, the majority of reviewers dismissing the new opus as lesser Stravinsky, though for differing reasons. More than one compared it unfavorably with the earlier Petrouchka, which Mr. Koussevitzky (perhaps with his tongue in his cheek) had selected for the following number on the program. The only other number was the d'Indy second symphony.

OTHER CONCERTS

The College of Music, which is connected with Boston University and which was organized three years ago, after having begun with a single course in the University in 1903, has grown so rapidly that additional quarters have been acquired for its exclusive use. The old Horace Mann School on Newbury Street has been extensively renovated

preparatory to its occupation by the College just after New Year's Day.

Audray Roslyn, young pianist who met with favorable criticism in the New York and European press, will make her Boston debut at Jordan Hall on January 14. The following Saturday afternoon, in the same auditorium, Myra Hess will play.

Nicolas Slonimsky sails for Europe the first of next month. He will be guest conductor of two programs with Pierre Monteux' Paris Symphony Orchestra, and he will also give modern music programs in Berlin and Budapest.

The concert halls of Boston were silent during the week, except for two programs by the Boston Symphony Orchestra. The first of these was for the regular weekly pair of concerts, on December 24 and 26, for which, of course, all seats are sold in advance of the opening of the season. The second was given on the following day for the benefit of the Pension Fund of the Orchestra.

The matinee concert of the weekly subscription series comes regularly on Fridays, but because of the coincidence of Christmas last week it was played the preceding afternoon. Although there was no literal attempt at a Christmas program, the music selected by Mr. Koussevitzky was "pleasant," as if to placate the conservatives in the audience

at a time when good cheer is supposedly universal. With Bach's B minor suite for flute and strings for beginning and Schumann's third symphony for ending, the prevailing mood was of old-fashioned consonance. Two novelties did not essentially disturb this atmosphere. Ravel's Introduction and Allegro for harp and chamber orchestra (played only once previously in Boston) is pleasingly mellifluous, impressionistic in the manner of Debussy. Bernard Zighera played the harp solo part beautifully, while the accompanying orchestra was in excellent accord. The other novelty was of more recent vintage,—a suite for orchestra written by the Hungarian, Geza Frid, and first played in Paris less than two years ago. Of course the music does not shun dissonance, but neither does the composer rely on an ability to shock the hearer's nervous system in order to make an impression. Yet the music has far more virility than most contemporary scores of unyielding cacophony. In five short movements, the ideas, apparently derived or perhaps actually taken from Hungarian folk literature, are presented in a language that is direct, are masterfully welded together and brilliantly scored for orchestra. The Suite, which is being presented this week in New York by Koussevitzky and the Boston Orchestra, met with favorable reception in Boston. Georges Laurent was, as usual, the masterful artist in the Bach suite.

The Pension Fund program was devoted entirely to music of Tchaikowsky. A large audience listened with unabated attention to presentations of Francesca da Rimini and the fourth symphony. In between, Roland Hayes sang movingly an air of Lenski from Eugen Onegin, and with lightness and fleetness the Serenade of Don Juan, while the orchestra accompanied in appropriate spirit. The audience applauded the performers warmly. M. S.

GOLD MEDAL WINNER



XENIA BANK,

ten-year-old gold medal winner in the last New York Music Week contest, one of the three children whom William O'Toole will present in recital at his New York studio on the evening of January 12. The youthful artists will include some of their recent original compositions. Helen Harrison, an advanced pupil, will play Gondoliera by Liszt and the F major ballade by Chopin.

GRACE AUSTIN AMAZED TO DISCOVER GIFT

Song Composer Relates How She "Accidentally" Created Numbers

If you had suggested to Grace Leadenham Austin just a few years ago that she would compose music she would have smiled at you in her gentle way and assured you that she was interested in singing in opera, not in composition. But today Grace Austin is a composer of songs with a score of titles to her credit, and what is more, these songs are being widely sung.

"No one was more surprised than myself when I found that I could write songs," explained Miss Austin.

"Strange, isn't it? Can you explain how it is that my songs have a certain Irish-Scottish flavor? I cannot. My ancestry runs

of Milton Aborn I was obliged to remain away from home for more than three years.

"To console myself, I suppose, I began to set down the melodies and rhymes which came to me; I found the rhymes and melodies weaving themselves into songs.

"When I returned to New York I was advised by some musician friends to study composition seriously. I heeded their advice and under the guidance of William Reddick, the composer-pianist, plunged into the difficulties of harmony and composition. All the time I was studying I kept on writing my songs.

"My mother was always deeply interested in my tunes and she finally had them published. So I have always called them my mother's songs, and now that I no longer have her, you can understand what they must mean to me.

"Singability seems to me to be the first law of song-writing. The text, of course, is of supreme importance. I go to the masters for many of my poems, and then I often find that the words and music come to me at the same time. I went to Robert Browning's Paracelsus for The Soul Undaunted, beginning 'I go to prove my soul.' The modern Zé Akins provided the poem for You Are the Light, which I dedicated to Rosa Ponselle. The texts for At Eventime, The Little White Cottage, Constancy, The Home of Yester-Years, A Little Prayer of Trustfulness, and others, have grown with the music.

"The radio provides a song composer with a vast field. Mary Ursula Doyle, soprano, was the first singer to use my songs in broadcasting. Besides being an excellent and popular song interpreter, Miss Doyle conducts several large glee clubs, and she is also a teacher, so this artist has found many uses for my songs. Eventime and The Little White Cottage seem to be the favorites on Miss Doyle's list of my numbers.

"A friend associated with the Arco Hour was instrumental in introducing my songs to the National Broadcasting Company. They kindly asked permission to use them on several of their programs. The first songs to be broadcast on WEA were Constancy and The Soul Undaunted, sung by Lavina Gilbert and Russell Gilbert on the Cheerio Hour, both with orchestra.

"I prize a letter received just after this initial WEA broadcast, from Mrs. Gilbert: 'We did so enjoy your number and the boys in the orchestra all raved about it. I at first found it quite difficult, but very lovely and I learned to like it very much. Did you hear Mr. Gilbert sing your Soul Undaunted the next day? It was lovely. Lavina Gilbert.'

"Gradually, I was fascinated to learn that my songs were beginning to be used quite widely. Several leading resort hotels have used orchestrations. At the Mt. View Hotel in the White Mountains Louis Baer has now sung Constancy for two seasons on his



GRACE LEADENHAM AUSTIN

in that direction but I can assure you that the quaint lilt which somehow developed in some of the music was purely unconscious in origin. I simply put down what I heard—and there were the little characteristic patterns of rhythm and melody!

"Since childhood I have always invented rhymes, and during the period I studied piano intensively I used to improvise at the instrument. It never occurred to me, however, to write anything. About seven years ago my mother and I were suddenly called away from New York, where I have always lived. I had to break off my operatic studies, all my vocal work. Instead of continuing to study opera roles under the direc-

concert programs, and also at the Sorrento Hotel in Florida. At the Mt. Kineo House in Maine both Eventime and Constancy were played at several of the Sunday night concerts. And of course I was gratified that many of the listeners asked for copies!

"It seems strange to me how songs that one has written can take wings and fly so far away. I have letters and requests for songs from many distant cities. One from Sioux City, Iowa; from the University of Arizona, in Tucson; a charming singer in Oil City, Penn., has placed several of the songs on her programs. That is what gives heart to a composer of little songs."

Incidentally, this composer of "little songs," as she always describes her enticing, straightforward, melodic messages, is a substantial pianist, as well as singer and composer. She began study at the Shepherd Music School of Orange, N. J., continued her piano work at the Virgil Piano School in New York; she next studied voice with the late Oscar Saenger. Later she coached with Milton Aborn and finally with Romano Ronani, teacher of Rosa Ponselle.

After all, songs may just grow but there must always be this kind of a solid technical foundation. H.

Philadelphia Hears Horowitz

Vladimir Horowitz gave his first concert of this season in Philadelphia on December 28, when he appeared on the course of entertainments being given by the Penn Athletic Club Musical Association.

His program was well selected to show his technical mastery, for the opening thirty-two Variations of Beethoven require almost every possible resource of the pianist, and he performed them with consummate ease and skill. Brahms Variations on a theme of Paganini, Prokofiev's Sonata No. 3, and arrangements of three numbers from Stravinsky's ballet, Petrouchka, were all excellent vehicles for the demonstration of technical feats and drew forth prolonged applause from the enthusiastic audience. Other numbers on the program of different character were a Rondo in E flat major by Hummel, seven of the Brahms waltzes, and three Chopin compositions: Barcarolle op. 60, Mazurka in C sharp minor and Etude in F major, op. 10. Numerous encores were added. M. M. C.

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—Winthrop P. Tryon in the Christian Science Monitor.



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La Argentina's Familiar Castanets Click Again

Spanish Artist Returns to Be Embraced by New York—Six
New Items on Her Program—A Story of Two Great
Dancers Who Met in Dresden—Mary Wigman
Says Auf Wiedersehen—Ruth Page and
Group Perform

BY RUTH SEINFEL

La Argentina came back last week, and the walls of the austere Town Hall shook with joy to see her. Her audience received with delighted sighs every smile she chose to grant them—and she chose to be generous in that respect. Such warm currents flowed back and forth across the footlights between the lady of the castanets and her American adorers as would lead one to believe that the much remarked-upon Anglo-Saxon reticence is nothing but a myth.

The dancer herself glowed in her audience's warm embrace—and who would not?—and the brittle perfection of her art softened and dimpled in that ardent atmosphere.



LA ARGENTINA,
arriving on the SS. Bremen. (Cosmo News
photo.)

It is this reviewer's feeling that when there was in La Argentina's dancing more of the hard brilliance, the cold repressed fire of aristocratic Spain, seething under a glittering patina of rhythm and gesture, her art was more stirring, and the contrast when she momentarily shed her elegance and mimed as gypsy or market woman was the more delicious. But her audience has insisted on enveloping her with a kind of bear's hug, and it is virtually impossible for an artist, especially an artist of so volatile a race, to remain aloof.

So if that superb balance between arrogance and fire, which makes the dance of Spain so magnificent a spectacle, leans in Mme. Argentina a little to the warmer side, we have only ourselves to blame. Her first performance of this, her fourth season, gave a clear indication of her admirers' taste in that matter. The more purely she devoted herself to the dance, the less ecstatically did their delight express itself. But let her smile and flirt and pantomime the Latin ardors, and they go mad once more.

La Argentina brought with her six new dances, including both the classic and the

popular versions of the art of the peninsula. One of the most striking of these was the classic bolero, *Puerta de Tierra*, danced to the music of Albeniz. It was a distinct surprise to see Argentina of the proud high heels and the rhythmically swirling skirts pirouette on the stage in the ruffles and tiny soft slippers of the ballet. But it was proper to be reminded that the artifices of France and Italy had their influence on Spain, smoothing the sharp edges of the indigenous dance and refining its fierceness, even though that refining process brought with it the seed of degeneration.

Also classic in style, although more Spanish, was the *Almeria* of Albeniz, a dance in the tradition of elegance and restraint which La Argentina knows so well how to do. Sharply contrasted with this, *Mala-guena* showed us the aristocratic dancer pretending to be a common fish wife, shouting her wares, then putting down her odorous baskets and wiping her hands on her apron for a brief and spirited whirl with the castanets.

Also popular but in a different mood was the *Charrada*, out of Salamanca, a dance that suggested the sober demonstration of dancing skill by the modest maidens of the village in the market place on a day of festa.

From the ballets came three dances. Two from Pitaluga's *La Romeria de los Cornudos*, performed without intervening pause, were *Shawl Dance*, in which Mme. Argentina showed how she could make rhythms with so lifeless a thing as a few yards of silk, and a distinguished *Dance of Granada* performed with heels and her castanets.

Toward the end of the evening Mme. Argentina appeared in breeches and gave a very feminine interpretation of a male dancer performing the Miller's Dance from *The Three-Cornered Hat* of Falla, to the huge delight of the audience. This was one of four dances which she repeated in response to the insistent applause.

The program was filled out with four favorites of other seasons, the langorous *Dance Number Five* of Granados, the *Dance of Terror* from *El Amor Brujo*, the passionately defiant gypsy dance, *El Garrotin*, and, for a final titbit, *La Corrida*, that delightful and superbly skillful satire on the bull ring.

Luis Galve accompanied Mme. Argentina and gave a good many piano solos on his own of modern Spanish music.

The same program was repeated at the Sunday evening performance, January 3.

With two such different artists sharing the current spotlight of the dance in New York, La Argentina and Mary Wigman, it is appropriate to tell a pleasant story about these two ladies, who, incidentally, are said to admire each other greatly.

The incident took place when the Spanish dancer was making her German debut some five years ago. She appeared one night in Dresden, the birthplace of the modern German dance, where Miss Wigman is the reigning queen. The entire Wigman school, faculty and students and Miss Wigman herself, came to the performance, and

Miss Wigman, Hanya Holm, and the other teachers sat in the front row.

It must have been a nervous time for La Argentina, for in Germany the Wigman word on a new dancer is virtually law. She danced, at any rate, superbly, and the glittering rhythms of her castanets and supple fire of her swaying body brought Miss Wigman and her disciples to their feet, applauding furiously. La Argentina, coming forward to bow, leaned with a sudden impulse over the footlights, caught Miss Wigman's hand and kissed it. What followed in that Dresden concert hall was sheer madness. That the walls of the house are still standing is no fault of that first Dresden audience of La Argentina's.

Miss Wigman said *auf wiedersehen* to New York in a final triumphant performance on Sunday and entrained the same night for Cleveland and points west. She will be gone for three and one-half months in a tour that will take her clear across the continent to the cities of the Coast, which are said to be awaiting her with bated breath. She is likely to be received there with more understanding than New York was able to give her on her first appearance last year, for the modern dance has already found the Pacific shore thoroughly enlightened and wholeheartedly enthusiastic.

She will return to New York on April 18, with a performance at Carnegie Hall under the auspices of a charitable organization.

Ruth Page, assisted by Blake Scott and her own group, appeared on Sunday in a program of dances to modern French music, Ravel's *Waltz*, *Pavane*, and Iberian *Monotone*, and Marcel Delannoy's *Cinderella*.

Ruth St. Denis Outlines Plans for Dance Festival

Ruth St. Denis, one of America's figures in the world of the dance, met with dancing instructors of Westchester County at the County Center, White Plains, N. Y., recently to discuss plans for the proposed Dance Festival to take place there in the latter part of May. She outlined her plans for the event, which include an intensive survey of the county's dancing talent and special dancing classes for children and adults conducted weekly at the Center under her personal supervision. In urging the representative teachers who attended this first conference on the Festival to lend their support and enthusiasm to the project, Miss St. Denis declared that the interest which so impressive a dance spectacle would arouse throughout the county and elsewhere would awaken and stimulate not only the attention of parents and children but of civic and cultural bodies in the county who might see for the first time, the underlying significance of the dance as a desirable and beautifully appropriate artistic and recreational project.

It was made clear at the conference that the interest of the Westchester County Recreation Commission in arranging for the services of Miss St. Denis to plan and produce a Spring Dance Festival, preparing a nucleus of participants through intensive instruction, was in line with its sponsorship of the Annual Westchester County Music Festival. It was pointed out that this body of choral singers, recruited from more than a score of communities in Westchester, rehearsed and trained by local conductors, comes together once a year for a great festival under the direction of Albert Stoessel. In like manner, it is hoped, will the several towns, cities and villages of the county, send contingents of dancers to take part in the Dance Festival, children and grown-ups who have trained under local teachers.

According to the announcement, there has been a change in the starting date for the classes, both children and adult groups meeting on January 12, instead of the day previously announced, January 7.

Among teachers of the dance in the county

TO GIVE RECITAL



WINIFRED CECIL

will give a recital in Carnegie Chamber Music Hall, New York, on the evening of January 12, with the assistance of José and Kachiro Figueroa, violinists, and Narciso Figueroa, pianist. The young soprano will be heard in operatic arias and songs, among the composers represented being Handel, Bibb, Donaudy, Verdi, Brahms, Schumann, Winter Watts and Landon Ronald.

who were invited to the meeting were: Victoria Davenport, Davenport Studio School of Dancing, Port Chester; Joel Nassauer, Ada Kaufman School of Dancing, White Plains; Dorothy Sutherland, White Plains; Priscilla Hammill, Tarrytown; Grace Hoffman, White Plains; Betty Schofield, Ada Kaufman School, White Plains, and Jack Chouret, Mt. Vernon.

New Two-Piano Music for Andersen and Scionti

Stell Andersen and Silvio Scionti just returned from a European tour of two-piano concerts, have brought back among their souvenirs the memory of a happy visit with Castelnovo-Tedesco, in Italy, and the promise of three works especially written by him for them on biblical subjects (one to be *The Deluge*). At a musical soiree the other evening at Miss Andersen's home the artists played Louis Victor Saar's special arrangement for them of Bach's *Passacaglia*, still in manuscript.

Bampton and Steel for Schola Cantorum

Rose Bampton, contralto, and Robert Steel, baritone, both of the Philadelphia Grand Opera Company, have been added to the list of soloists for the first subscription concert of the Schola Cantorum, Hugh Ross director, January 20, at Carnegie Hall, New York. Miss Bampton is to sing the contralto aria in the Bach cantata, *Praise God in His Kingdom*, and Mr. Steel will sing the *Beggar's Song* in *Delius' Hassan*.

Curtis Symphony Orchestra to Be Heard in New York

The Curtis Symphony Orchestra of the Curtis Institute of Music, Philadelphia, will give a concert in Carnegie Hall, New York, January 29. Fritz Reiner is the conductor of this orchestra. Invitations to the Carnegie Hall concert may be obtained from Richard Copley, 10 East 43rd Street, New York.



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METROPOLITAN ARTISTS AGAIN TRIUMPH ON AIR

La Boheme Brilliantly Performed with Bori, Gigli, Guilford and Others in Notable Cast—Presenting the Amos 'n' Andy Musicians, the Most Widely Heard Ensemble of Musical History—Stokowski Promises Televised Opera from Radio City and Philadelphia

By ALFRED HUMAN

Gatti-Casazza's third venture into the New Democracy of music occurred on New Year's afternoon when a few million persons, more or less, vicariously attended the Metropolitan's matinee performance of La Boheme and applauded Lucrezia Bori, Gigli, Guilford, and the others in a spirited unfoldment of the first two acts.

Again, as in the inaugural broadcasts of Haensel and Gretel, and Norma during the previous week, Deems Taylor sat in his booth in Box 44 and explained the proceedings to the fireside auditors. Composer Taylor went further. He spelled out the names of the composer, opera and artistic collaborators, sketched the life of Puccini, explaining that the Metropolitan premiere had taken place just thirty years ago, that it was the 152nd performance. These comments were clear and doubtless helpful to the stay-at-homes.

As to the explanatory remarks of the narrator injected during the actual performance, what can we say? The Metropolitan and NBC received some letters which said in effect that if listeners objected to the interpolations they should go back where they came from, which places some of us in an awkward position. Obviously, the only way to escape official comments during the course of the performance is to take refuge in the Metropolitan where interrupters are chased out of the opera house. At one point Taylor began to speak significantly of these official comments: "... which the National Broadcasting Company and the Metropolitan asked me to make ..." when the start of the second act cut him short.

Lucrezia Bori's artistic stature was revealed to her radio audience in one dimension at least: the poignant pathos and delicacy of the Bori Mimi was effectively suggested by the charm of the Bori voice. Who says the soprano voice cannot be broadcast effectively? It also seems certain that Gigli's reputation is to be further amplified by the radio. The Gigli voice shines forth, luminous and warm. Nanette Guilford also registered on the microphone with distinction, and so on through the rest of the cast.

Even in this day of high accomplishment in transmission, the artist who broadcasts remains at the mercy of the machine. We listened to the Metropolitan broadcasts from a number of receiving sets and can vouch for the fact that the transmission was all that could possibly be expected. Nevertheless, on some sets the reception was out of balance; the voices we know so intimately seemed strange and veiled; then, as we turned to another set the performance again issued forth purely and accurately. One authority on the subject tells me solemnly that few radio listeners can hear pure musical tones, simply on account of the limitations of the machine. Perhaps the Metropolitan weekly broadcasts will help to make the nation tone-conscious.

Lohengrin and The Jewess

Lohengrin will be the fourth opera broadcast by the Metropolitan, Saturday, January 9, 1:45 p.m., over WPA and WJZ. The cast will include Mueller, Branzell,

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Lorenz, Schorr, Andresen, Cehanovsky, with Bodanzky conducting.

On the same evening, the Chicago Civic Opera Company will present the first act of Halevy's Jewess, at 9 p.m., WJZ. The principal singers will be Hackett, Raisa and Baromeo.

A Pitiful Tale

Before we shot an announcer who had blotted a worthy program with his wordy explanations last week, we granted the request of the fellow for a few last words. He said:

"I am not really a wicked person. If I had had the right environment and bringing up I might have amounted to something. I have never won a diction medal; I never even studied elocution. I have never pronounced 'Schubert' 'Schuber', like a Frenchman. I have never sung 'Danny Deever', nor could I croon if I wanted to—I did not go to Yale. You may shoot, sir, but you can see that I am an exceptional announcer. If it had not been for an advertising agency director I might have remained a decent man. He provided scripts from the sponsors, made me repeat words about soaps, toothpastes and antiseptics. 'You should see your dentist at least once a year if you wish to preserve the pearly white condition

of your teeth. The daily use of Mug-M-u-g—will help you—"

The poor man had forgotten himself, so we let him live and instead proceeded on a personally conducted shooting tour of the advertising agencies.

A Problem in Popularizing Opera

When the Metropolitan withdrew the proposed broadcast of the von Suppé premiere at the last moment it was not only a sagacious managerial act on Mr. Gatti's part but a wise recognition of the limitations of radio in opera.

Opera shorn of spectacle, without the visual presence of the characters and that other vital element of the performance—the audience—is a sorry substitute. But it is possible to beguile the ear alone with opera, as the Metropolitan, Chicago Civic Opera and the Walter Damrosch Wagner broadcasts have amply proved. A technic of presentation, however, is yet to be developed.

We do not like the Deems Taylor technic, but it is at least a step in the right direction; it is now plain to the world that the Metropolitan is willing and anxious to become in rapport with the vast public. Mr. Taylor's iconoclastic idea of making his comments during the actual unfoldment of the performance will surely be wrecked eventually, perhaps on the Wagnerian shoals.

Can you imagine a Wagnerite permitting an announcer, a rival composer at that, explaining to his listeners: "Now, folksies, a great big critter, the dragon, Fafnir, is snoring in his cave." Or, "... and now, Isolde is singing the Liebestod, which means ..."

To give Narrator Taylor a little treat we intend to carry on a loud conversation during the next performance of his Peter Ibbetson, explaining the action and music to persons sitting a dozen aisles off.

The principle is laudable, but after all, even the persons who attend the actual performance of an opera are supposed to

acquaint themselves beforehand with the libretto. Surely the Metropolitan and the National Broadcasting Company can adhere to its fine policy of attempting to simplify opera for the masses and yet save the narrator from his present awkward position of official interrupter.

Stokowski and Visual Opera

Here comes the solution to the problem of etherized opera: television.

The newest pronouncement from John D. Rockefeller's Radio City (contrary to popular belief the famous Roxy will not design Radio City, finance Radio City and direct the Radio City opera house) concerns the use of television in connection with opera broadcasts.

Today television is in the experimental stage as far as entertainment value is concerned. Leopold Stokowski evidently is looking ahead several years when he mentions the possibility of using television for his operatic productions in the new Philadelphia Temple of Music and the coming Radio City opera center.

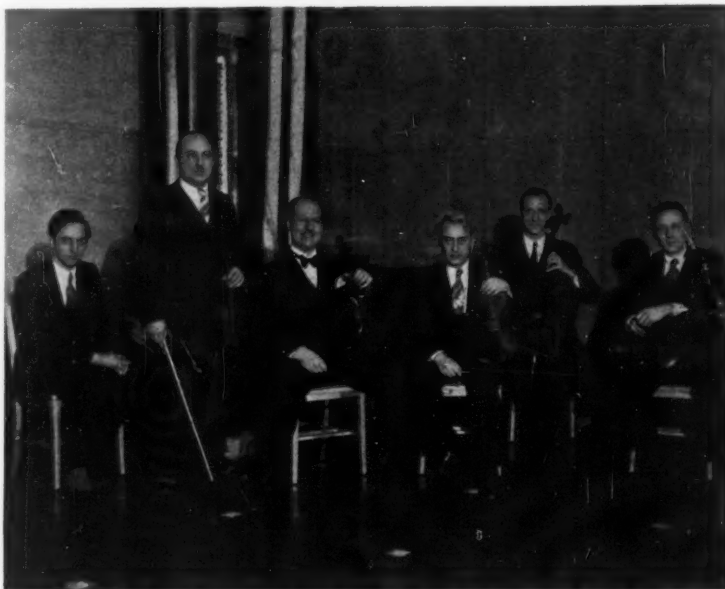
In any event we must be fascinated with the approaching possibility of opera in every home.

But the same miraculous apparatus will also put Broadway revues on the American hearthstone.

Werrenrath Conducts Hadley's The New Earth

The weekly offering over WPA by the National Oratorio Society, Reinald Werrenrath, conductor, on January 3 was Henry Hadley's The New Earth. The soloists were Katherine Palmer, soprano; Paula Heminghaus, contralto; Steele Jamison, tenor; and Edward Wolter, bass. The broadcast was marked with the familiar fine qualities of this organization, beauty of tone, excellent gradation of dynamics and meticulous response to the conductor. Next Sunday (January 10) Mr. Werrenrath will present Phaulraig Crohoore by C. Villiers-Stanford.

Music for 123,000,000 Americans



THEY PLAY ONLY ONE TUNE, FOR AMOS 'N' ANDY.

This is the most widely heard ensemble in the world—yet it plays only one tune, several times nightly in Chicago for 123,000,000 American listeners alone. And only a few persons know the name of that song. This is an exclusive photograph of the Gallico Ensemble of Chicago which plays the Amos 'n' Andy music every night over the NBC networks.

Tunes and odors provide us with master keys to memories. Particularly tunes. A song, a march, a silly jingle stirs the memory more than scrap-books. A whole epoch is compressed in a tune, the cosmos in a drop of water. We do not mean the airs of the concert hall or opera house, but the plain raw tunes of the street which we must hear whether we will or not: There's a Hot Time in the Old Town Tonight, My Ba-by: Manila Bay, Dewey, Teddy. Alexander's Ragtime Band, (Tadum-tata!); Horses snorting at the strange new machines on the highways, Bill Taft; Over there ... But why go on?

Today it is the Amos 'n' Andy music. You can set your watch with the doleful strains of the violins every night; you cannot escape the tune. It floats to your ears

from a dozen windows, if you are foolish enough to live in a city. Then, about ten minutes later, after the Afro-American amenities are over and you have heard the latest alarming tidings about germs, the melancholy tune starts all over again.

This is the era of Hoover, Toscanini, crooning, infant fiddlers, and Amos 'n' Andy. Years from now you may hear some Sigismund Spaeth tell of Joseph Carl Breil's famed tune of the Blue Decade. And A Perfect Song may or may not awaken a nostalgia for those good old days.

Few tunes have been heard so often. Yet the music is singularly unknown and unsung. Perhaps the majority of our 123,000,000 population knows the song yet is unfamiliar with the title and the name of the composer. Fewer persons know the character of the

ensemble which plays the Amos 'n' Andy music six nights a week from the Chicago broadcasting studio of the NBC networks. The general impression is that tune is played by a record each time; we have heard arguments as to the make-up of the group. Seeking light, we secured the accompanying photograph through the courtesy of the NBC.

As you will see, the ensemble consists of string quartet, piano, and tenor saxophone; thus settling all arguments on the subject. The performers remain anonymous, for some reason unknown to this writer. The Gallico Ensemble is the name of the most widely heard group of musicians in the world. Breil, born in Pittsburgh in 1870, the composer of the song, was an outstanding figure in his field. He wrote music for a number of film productions in the days of the silent drama and in 1919 he crashed the Metropolitan Opera House in a short work, The Legend, which was given just once by Gatti-Casazza.

That riotous motion picture, The Birth of a Nation, produced by David Wark Griffith, was accompanied by a Breil score, and it was for this film that A Perfect Song was composed. Later Clarence Lucas wrote a text for the music, the same Lucas of Paris, litterateur, for years on the European staff of the Musical Courier.

When a signature tune was wanted for the Charles J. Correll-Freeman F. Gosden series, somebody thought of the Breil-Lucas song. Ever since that evening of April 19, 1929, A Perfect Song has been the Siegfried call for the folk heroes. Poor Breil never guessed before he passed on, in Los Angeles in 1926, that one of his tunes would be heard by countless millions, by more persons than have heard Gilbert and Sullivan's Pinafore, Reginald de Koven's O Promise Me, Ethelbert Nevin's Narcissus, or Carrie Jacobs Bond's End of a Perfect Day.

And now we come to an amazing musical point: for all its performances A Perfect Song is only mildly popular judging strictly from the standpoint of number of copies sold. We are informed that only 15,000 copies are sold each year, a relatively small number under the circumstances.

We confess that our own ears ache with the machine-like reproduction of the tune; we presume that the Gallico artists likewise yearn for variety in performance. Even a wrong note would be welcome, or better, some new scoring, some new instrumentation from time to time. A fresh tone-coloring and revived performance might attract more attention nationally for the sponsors than a new adventure of the idols of millions of Americans.

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Cleveland's Music Season Proves Artistic and Financial Success

Tenth Pair of Symphony Concerts Culminates in Presentation of Richard Strauss' Don Juan

CLEVELAND, OHIO.—A fitting climax to its series of concerts was presented by the Cleveland Orchestra when the first half of its regular Thursday evening and Saturday afternoon concerts came to a triumphant close, with an orchestral program of unusual merit. Nikolai Sokoloff's novelty on this occasion was A. Walter Kramer's Transcription of the Bach Chaconne, and, although much of its original color was lost in the weight of imposing orchestration, the result was an overabundance of Bach in his most inspired moments. The symphony was the familiar Dvorak, From the New World, and Sokoloff's reading of it was beautiful and effective. At least six years have elapsed since the Don Juan of the youthful Richard Strauss has been performed within our walls, and we must confess that a more stirring and brilliant painting of orchestral virtuosity is hardly conceivable. Conductor and musicians combined their efforts to create an ensemble of extraordinary effect.

ALL-WAGNER PROGRAM AN OUTSTANDING EVENT OF THE SEASON

The annual Wagner program under Sokoloff's baton will be remembered as one of the most impressive and artistic events of the entire season. The conductor used all his ingenuity in offering a program of a varied and novel nature. For the first time he utilized the services of the Singer's Club under the direction of Beryl Rubinstein, who cooperated effectively and with fine results. The Tannhauser overture as opening the number was followed by the well sung choruses of the Departing and the Returning Pilgrims. This auspicious beginning set the pace for the numbers to follow. The prelude to the third act of Tristan with the exquisitely played English horn solo by Philip Kirchner, as well as the Forest Murmurs from Siegfried, are some of the finest achievements of the Cleveland Orchestra. Likewise was Siegfried's Funeral music presented with befitting grandeur. While it may be debatable whether the Feast of the Holy Grail from the first act of Parsifal should be severed from its decor and used as a choral concert number, nevertheless it was given a commendable interpretation by the Singers Club. Much credit is due to the artistry of Beryl Rubinstein, who, in the short period of his tenure of office, has succeeded in elevating the artistic standard of this group to a marked degree. The Meistersinger prelude concluded a program of exceptional merit and artistry in which homage was paid to Wagner in a style commensurate with his genius.

Another interesting program brought to hearing three "first time in Cleveland" items. These were, A Little Ballet (Gretry-Franco), Mozart's piano concerto No. 24 in C minor, and the fourth symphony of Glazounoff. The Chabrier Espagna, as closing number, was the only familiar one to our symphony audience. Severin Eisenberger, who was at the piano for the Mozart concerto, proved again his sterling qualities previously exhibited in his concert appearances. His art is distinguished by refined musicianship; his interpretation of Mozart was one of delicacy and charm.

JOHN MCCORMACK AND LAWRENCE TIBBETT ATTRACT HUGE CROWDS

An imposing comeback was staged by the suave voiced tenor after an absence of several years. Popularity clings to McCormack, and little is the havoc wrought by the march of time. Never ending applause brought encore after encore to appease the insatiable appetite of the McCormack devotees.

The Philharmonic Concert Agency of Detroit was equally successful in presenting Tibbett to their subscribers. His dramatic art thrilled concert-goer and movie-fan alike.

OPERA GUILD PRESENTS BOCCACCIO

Under the able direction of Francis J. Sadler, bass-baritone of wide operatic experience both in this country and abroad, the opera guild held the boards with a spirited and entertaining production of Boccaccio. Rudolf Schuller, who, for some time was connected with the destinies of the newly formed Washington Symphony Orchestra, led orchestra and chorus with firm and unerring hand through the performance, and a high standard of excellence was maintained by all participants (all local Cleveland singers). Carabella Johnson, especially, in the name part, did much to stabilize her reputation as an excellent artist, both vocally and histrionically.

Giacomo Bernardi was instrumental in presenting a fine performance of Madame Butterfly at Public Music Hall. Carlo Peroni, who distinguished himself during the Stadium Opera last summer, was the director and succeeded in exhibiting a thoroughly unified tableau with artists from all

four corners of the world. Hizi Koyoke, the Japanese soprano, was an appealing Butterfly; Edward Molitore was an exceptionally adequate Pinkerton; Mario Vallee sang and acted splendidly as Sharpless; quite the finest Goro of our experience was Francesco Curci; the short but amusing role of the Bonzo was in the capable hands of Francis Sadler, while the Cleveland soprano, Harriet Eells, gave a charming impersonation of Suzuki. The orchestra was recruited from the ranks of our symphonists, thus insuring excellent orchestral support.

R. H. W.

Charlotte Lund Gives Haensel and Gretel

The Charlotte Lund Opera Company, which has become such an established and popular institution in New York, gave two special performances during Christmas week.

On Tuesday morning, December 29, at Town Hall, Haensel and Gretel was presented to a large and youthful audience. The holiday spirit seemed to pervade both the performers and the audience. H. Wellington-Smith again assayed the role of Peter effectively, his resonant baritone voice bring-

ing good color to the part. Gertrude was sympathetically portrayed by Eleanor Eberhardt, who has a full, pleasing voice. A newcomer to the cast was May Barron, who, as the Wicked Witch, fascinated everyone. The grotesqueness and gruesomeness of her makeup and the dramatic effectiveness in her singing and action produced in her audience mingled feelings of horror and merriment. Hearty laughter ensued when the old Witch was shoved by the children, aided by the forest animals and birds, into the oven.

The Dew Fairy was Nancy Baskerville, who made her first appearance on the stage. This young artist sang and acted with a delicacy and sweetness consistent with the role. Her upper notes were especially clear. Ruth Vallack as the Dew Fairy's sister and Jane Cammack as the Sandman were pleasing in their roles. The Sandman's song was well liked. Haensel and Gretel were cleverly pantomimed as usual by Catherine Gollela and Norma Shelman.

The ballet of dogs and cats, bears, butterflies, swans and angels were trained by Aleta Doré, who herself danced the Swan.

Mme. Lund's narration of the acts and her intimate manner of addressing the children were spontaneously enjoyed. E. H.

Glee Club to Sing

On January 15 A. Louis Scarmolin will conduct the Emerson High School Glee Club of Union City, N. J., in the singing of his choruses, Thanksgiving and Christmas Day. They will also be sung at a concert of the combined orchestras of the Emerson and Union Hill High Schools of Union City, also led by Mr. Scarmolin.

AN ACTIVE ARTIST



SIDNEY SUKOENIG,

pianist, will play a Sonata by Henry Brant, with the composer at the second piano for the League of Composers on January 10. On the same program, with the assistance of Henry Brant, he will also perform two new pieces by Wallingford Riegger. On February 5 Mr. Sukoënik will play the Grieg Concerto with NBC Orchestra over WEA and NBC network on the NBC Artists Service Hour, Sadler, conductor.

FRANCES NASH BRILLIANT

Gives Masterful Concert

The long delayed inaugural of the eighth series of evening concerts by the Omaha Symphony orchestra, Joseph Littau, conductor, was finally consummated Tuesday night with such brilliance as to make of it a memorable occasion.

Nash Given Ovation

It is invariably a joy to hear Frances Nash and to note the ripening and increasing consistency of her art. All her playing is characterized by authority, character, brilliant technical facility; poetic discernment and mastery of detail. The Chopin E minor Concerto was a grateful medium in which to project her many pianistic attributes, there being clearest delineation of crooked intricacies of the



[Pianist as Soloist] with Omaha Symphony Orchestra

first movement, a resonant unforced tone to sing the romanticism of the nocturne like slow movement, and a rollicking naive gaiety to make the rondo most alluring. There was a veritable ovation following her playing, many recalls and flowers. —Omaha Bee-News.

Soloist with San Francisco Symphony Orchestra

The pianist was Frances Nash, who recognized that Dobrowen intended the clavier to be an orchestral instrument in his score, not a vehicle of exuberant individualism. She played admirably, with a self repression that could not hide the fact that she is a genuine artist. —San Francisco Examiner.

Miss Nash's rhythm was keen. Her expert fingers brought out clearly and with unerring dispatch the concerto's energetically intricate details. Applause

of the public recalled her urgently. —San Francisco Chronicle.

The American premiere of Issay Dobrowen's C Sharp Minor Concerto for piano and orchestra was next in order, Frances Nash playing the solo score. The work is decidedly grateful to the ear, especially when played as capably as it was on Friday. Miss Nash did an excellent piece of work and the orchestra cooperated with fine spirit—the two giving the work a dynamic performance. —San Francisco News.

FRANCES NASH MASTERFUL

Genuine Pleasure to Hear Her

It was a genuine pleasure to hear Frances Nash again in her ripened art. Her account of Chopin's E Minor concerto showed that its multiple difficulties were easily negotiated.

The concerto is replete with lovely melodic passages, enhanced with scintillating pianistic embellishments, and all of this Miss Nash was ready to make the most of. Her interpretation glowed with brilliancy, distinction and a poetic romanticism, well in keeping with Chopin's demands, while a virile grasp of bravura passages made her reading one of undeniable mastery. Miss Nash received several recalls from a most enthusiastic audience, and beautiful flowers. —Omaha World-Herald.

For available dates, address

Musical Courier, 113 West 57th St., New York

Apollo Club of Chicago Gives Annual Performance of Messiah

City's Oldest Musical Organization Again Heard in Memorable Offering Under Edgar Nelson's Direction—American Opera Society Offers a Christmas Tale—School Children Repeat Earlier Program with Symphony Orchestra—Ralph Dobbs Scores as Soloist.

CHICAGO.—Annually at this time of year the Apollo Musical Club lifts up their voices to sing Handel's Messiah, which it has performed many times in its long existence. Under the able direction of Edgar Nelson, they performed it in a highly praiseworthy manner. Since taking over the conductorship of the Apollo Musical Club, Chicago's oldest musical organization, Nelson has brought new life into the fading chorus, new spirit and enthusiasm. In their performance of the Handel oratorio at Orchestra Hall, on December 25, they once more became the fine choral body which not so many years ago packed the theater for its every performance. Great credit is due Conductor Nelson for re-creating this fine chorus, whose singing on this occasion was admirable in balance, flexibility, beauty of tone, and accuracy of attack.

A well balanced quartet assisted the Club—Helen Protheroe, soprano; Gertrude Wieder, contralto; Edwin Kemp, tenor, and Frederic Jenks, baritone. Miss Wieder, particularly, accomplished highly effective singing and the contralto solos stood out in beauty and purity of tone, fine understanding and clear enunciation.

ORCHESTRA'S TUESDAY PROGRAM

So great was the success of the Chicago high school chorus, a capella chorus and high school band and Winifred Macbride as piano soloist in a recent Thursday-Friday concert of the Chicago Symphony Orchestra, that Conductor Stock wisely used them again on the Tuesday afternoon program of December 29. They repeated the same works—Beethoven's Choral Fantasy, Lambert's Rio Grande, three a cappella numbers conducted by Dr. J. Lewis Browne, and Glazounoff's The Kremlin—and again were spontaneously received by the audience through the sheer beauty of their work. Miss Macbride played the solos in the Beethoven and Lambert numbers effectively.

The orchestra offered, in addition to the above, the Dance of the Angels from Wolf-Ferrari's La Vita Nuova; Bach's Pastorale from the Christmas Oratorio; Dukas' scherzo from the Sorcerer's Apprentice; The Dance of the Little Fauns from Piere's Cydalise and the Satyr; the ballet of Chickens in Their Shells from Moussorgsky's Musical Pictures and the Flight of the Bumble Bee from Rimsky-Korsakoff's The Fairy Tale of Tsar Sultan.

RALPH DOBBS SOLOIST WITH ORCHESTRA

Ralph Dobbs, playing a solo appearance awarded by Frederick Stock and his assisting committee at the recent auditions for young pianists, scored triumphantly as soloist with the Chicago Symphony Orchestra concerts of December 31-January 1. He is the third of the young artists picked under the plan inaugurated two seasons ago by Mr. Stock to assist worthy young American artists to public appearances.

Dobbs a Chicago product (born here in 1908) received his entire musical education under Alexander Raab. He has played with the Los Angeles Philharmonic and in the Hollywood Bowl, and has toured the country in concert. His performance of the Wladigieroff Concerto, op. 6, stamps him as a pianist of no mean ability who has much to offer the public. Not only is young Dobbs gifted technically and musically, but he is intelligent, skillful and artistic. He draws from the piano a lovely singing tone which has both force and delicacy as well as flexibility. His playing of the concerto was carefully and artistically executed and showed individuality. The difficult concerto was ably interpreted and his success was

deservedly unstinted. He proved worthy of the choice Dr. Stock and his committee had made.

Handel's Overture to the Fireworks Music arranged by Hamilton Harty; Wetzler's Symphonic Dance in Basque Style; Debussy's two nocturnes, Clouds and Festivals, and Janssen's New Year's Eve in New York were the orchestral numbers, which, exceptionally well played, gained the favor of the listeners.

BERTHA OTT PRESENTS THE BEGGAR'S OPERA

John Gay's The Beggar's Opera was presented under the local management of Bertha Ott at the Eighth Street Theater during the week beginning December 28. The performances were presented by a good cast and the audiences were most enthusiastic.

AMERICAN OPERA SOCIETY OF CHICAGO

The American Opera Society of Chicago presented Eleanor Everest Freer's opera, A Christmas Tale, at Curtiss Hall on the afternoon of December 27. The opera is well written and effective and its one drawback is its brevity. A cast consisting of

Byrdetta Evans, soprano; Maria Matyas, contralto; Frederick Mueller, tenor, and James Patterson, baritone, gave it a fine performance under the direction of Willard Rhodes. A choir from the Chicago Philharmonic Singers and an orchestra made up of members of the Little Symphony Ensemble assisted in the presentation.

THE AMERICAN CONSERVATORY NOTES

The American Conservatory Symphony Orchestra, under the direction of Herbert Butler, will present the regular Saturday afternoon program in Kimball Hall, January 16. The soloists on this occasion will be Gaylord Browne, violinist; George Sopkin, cellist; Adele Broz, pianist; Helene Rahn, soprano. Miss Rahn will sing a group of songs, the compositions of Irwin Fischer, a member of the Conservatory faculty.

Esther Goodwin, contralto, and John Thut, tenor, appeared as soloists in the Messiah with the Euterpean chorus of Beverly Hills.

Piano students of Bertha Fitzek appeared in recital at the Conservatory. Lucia Altonjian, soprano, student of Edoardo Sacerdote, appeared as soloist with the Armenian national chorus, sponsored by the Armenian Art Club of Chicago, at their concert in the Civic Theater, December 20.

Louise Willhour of the Dramatic Art department presented her junior production class in one act Christmas plays and dances at the Midland Athletic Club.

Mu Xi chapter of Mu Phi Epsilon sorority gave a Christmas party and musicale for its members in the Conservatory Studio Theater.

D. A. Clippinger presented his singing students in An Hour with Schumann at the conservatory. The program consisted of the Schumann songs and quartets. Helen Rauh assisted as accompanist. JEANNETTE COX.

COMING BACK



PAUL ROBESON,

soon to be enroute to America after a series of concerts in England. He will appear in dramatic productions, he says, and sing occasionally on the radio. (Photo by White.)

words to set. For part of my fault-finding should be directed toward the concert artists who, out of a large album of song-literature, choose so often the trite and leave unsung the fine.

And yet—and yet—why are the inane in that album at all? Why will a composer put music to rosy glows and gardens of roses when the English language holds, for example, this Armenian Verse, translated from a Seventeenth Century Armenian poem of Sayat Nova by Zabelle Boyajian?

"If I compare thee to brocade 'twill fray;
If to a plane-tree, 'twill be faded one day.
All girls are likened to gazelles thou'lt say—
How then shall I compare thee truly, love?"

"The violet is wild, and low of birth;
Rubies are stones for all their priceless worth;
The moon itself is made of rocks and earth—
All flame—thou shinest like the sun, my love."

Have I vindicated the cause of English lyricism? Surely we need not be so ashamed by the English group on the concert program.

Reengagements for the New York String Quartet

Numerous reengagements mark the tours of the New York String Quartet this season. They appear, during the next few weeks, at Rome, Ga. (second time), January 13; Shreveport, La. (third time), February 2; Chattanooga, Tenn. (third time), February 5; Pittsburgh, Pa. (third time), February 9; St. Mary of the Woods, Terre Haute, Ind. (second time), February 11. The quartet is cooperating for the seventh consecutive season with the New York Chamber Music Society in five Sunday Salons at the Plaza Hotel, New York, of which the remaining dates are January 10, February 14 and March 13.

Allentown Desires Return of Don Cossacks

The Allentown, Pa., Community Concert Association heard the Don Cossack Russian Male Chorus on December 17, and it has been suggested that this attraction be re-engaged for another performance next year. This concert was the second in the series under the auspices of the Allentown Community Concert Association, which is affiliated with the Community Concert Service of New York, Ward French, founder and general manager.

New Publications for the Blind

The American Braille Press for War and Civilian Blind announces in its review of activities for the past year the publication of the score of Faust, and works of Debussy, Leoncavallo, Rachmaninoff and Victor Herbert, whose Ah, Sweet Mystery of Life is especially popular with blind music-lovers. Speaks' On the Road to Mandalay was also published in Braille last year.

New London to Hear Goldsand

A new city to sign for one of the few open dates on Robert Goldsand's current American tour is New London, Conn., where the Viennese pianist will play on January 15 upon his return from appearances in Cuba under the auspices of the Sociedad Pro Arte.

THE ENGLISH SONG LYRIC

(Continued from page 6)

"O, what can ail thee, knight at arms,
Alone and palely loitering;
The sedge has withered from the lake,
And no birds sing."

"I met a lady in the meads,
Full beautiful—a faery's child,
"I made a garland for her head,
"I set her on my pacing steed
"She took me to her elfin grot,
"And there 'she lul'd me asleep,
And there I dreamed, ah woe betide,
The latest dream I ever dreamed
On the cold hill side."

"I saw pale kings and princes too,
Pale warriors, death-pale were they
all;
They cry'd—'La belle Dame sans Merci
Hath thee in thrall!'"

"I saw their starved lips in the gloam
With horrid warning gaped wide,
And I awoke, and found me here
On the cold hill side."

"And that is why I sojourn here
Alone and palely loitering,
Though the sedge is withered from the
lake,
And no birds sing."

WHAT TO DO, AND WHAT NOT!

Ballads are unavoidably long; you can't tell a story briefly. For the shorter song lyrics, the choice is wider. Certain limitations are already apparent. The thought must be simple in concept and in the telling. And it must be singable. A poem may have every other quality, but if it is not liquid, if its important words lack open vowels, then the singer cannot express it vocally; it is not a song lyric. The phrase "adapted to vocal music" is a part of the definition. Take that poem of Arthur O'Shaughnessy's beginning!

"We are the music makers,
And we are the dreamers of dreams."

That sounds like a song lyric. But follow it through to its conclusion:
"For each age is a dream that is dying,
Or one that is coming to birth."

If this poem were set, and if I were a singer, I wouldn't put it on my program. What chance would I have with a word like "birth" for my final effect? A long trill on the "r," and the "th" for a stopper no doubt. When things like this happen I perceive the advantage that accrues from the union where the parents live in neighborly and amicable accord. If the composer could appeal to the lyricist, something might be done about that last line. The marriage might come off, after all. However—in the ordinary way of things, the father in this case must reject the lady as bride.

A poem, then, should be simple, direct and clear in its meaning; vocal in its syllables. And I think a song should climb. The success of an anecdote lies wholly in its final quip. And, at a concert, the applause is drawn, usually, by the final bars. A song may be excellent, satisfying, without that concluding fillip. But the spontaneous expression of pleasure with so repays a singer comes most frequently on a climactic ending. Sara Teasdale is always lyrical. In Barter we find these lines.

"Life has loveliness to sell—
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings"

"Spend all you have for loveliness,

"And for a breath of ecstasy
Give all you have been or could be."

But, looked on as a possible song, I find the last line unsatisfactory. The particularity of the earlier lines leaves the final generalizing ineffective.

FAULT OF VOCALISTS

What is a song lyric? A poem of which the sense is swift-moving, simple, easily apprehended; singable; climactic. Perhaps we should not so much blame composers for their failures as commend them for their frequent successes in discovering just such

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Chicago Hears Mignon on New Year's Eve

**First Performance This Season of Thomas' Tuneful Opera a
Gala Occasion—Attilio Baggiore Makes Debut in Lucia,
and Rosetta Pampanini in Madame Butterfly, Both
Winning Acclaim—Other Operas Repeated With
Popular Stars in Principal Roles**

LUCIA, DECEMBER 26 (EVENING)

CHICAGO.—Lucia was repeated at popular prices with a cast completely different from the one that performed earlier in the season.

Attilio Baggiore made his first appearance on our stage as guest artist and was entrusted with the role of Edgardo, in which he achieved great success. As the readers of this paper already know, Baggiore and Margherita Salvi, who sang the role of Lucia, were recalled eight times after the first act and after the final scene the tenor was brought before the curtain no less than ten times amidst shouts of bravos, stamping of feet and applause such as we seldom hear at the opera. All those demonstrations were well justified, as Baggiore is the possessor of a beautiful voice, clear and fresh, of great warmth and tenderness, voluminous in all registers and used with marked ability. This young tenor is American by birth though he made his operatic debut in Italy. As an actor, too, Baggiore ranks high. Thus, the management has discovered another singer who is sure to achieve popularity and will bring throngs to the Civic Opera House.

Margherita Salvi sang the title part especially well and scored triumphantly. She was acclaimed to the echo after the mad scene in which she was as much admired as an actress as a songstress. Her charming personality was an added attraction. Miss Salvi was pleasurable to the eye, an asset the management cannot afford to overlook, as in grand opera today the eye must be as much satisfied as the ear.

The Lord Ashton of Vittorio Damiani was as good histrionically as vocally. Not only has he a good voice but he sang with marked intelligence and understanding. His acting was always correct, though an unbecoming head-dress detracted from his appearance.

Raimondo was entrusted to Chase Baromeo, who sang the music with telling effect. When Baromeo becomes an actor the operatic stage will have in him one of the peers of basses.

St. Leger conducted with his accustomed musicianship.

BORIS GODUNOFF, DECEMBER 28

The last performance of Boris for the year brought Vanni-Marcoux in one of his best roles—that of the mad czar, Boris, in which he won anew the admiration of the connoisseurs.

The only change in the cast was the first appearance this season of Antonio Cortis as Dimitri, a role sung previously by Paul Althouse.

MADAME BUTTERFLY, DECEMBER 29

The management of the Chicago Civic Opera has been very fortunate this season in presenting to the public many old favorites and several newcomers, and especially in bringing to America at this time Rosetta Pampanini, who made her debut as Madame Butterfly. This artist—and none deserves the name better than she—has not only an unusually fine voice, more voluminous than most lyric sopranos, but is an actress of the first order, one who suits her action to the words and her song to the action.

Mme. Pampanini has discovered many new details in the part. She laughed in the first act like a girl of fifteen; she sobbed in the second like a mature woman, but it was in the last act that she rose to the highest point as a lyric tragedienne. She sang *Un Bel Di* gloriously, as she did everything else, and enunciated the text so clearly as to deserve special commendation. An aria is for Mme. Pampanini but an episode in a drama. She did not come before the footlights to shout to the audience, but remained in the position best suited to the dramatic action. Mme. Pampanini is incontestably one of the best importations brought to America by our company since its inception more than two decades ago.

Charles Hackett was the Pinkerton, a role in which he has been admired in previous seasons and in which he had marked success. He sang so well as to share first honors with Mme. Pampanini.

It is pleasurable to state that Helen Ornstein, who has had most of her vocal training in Chicago and who was noticed in small roles, has been elevated by the management

to the position of major singer and was allotted the role of Suzuki. She interpreted the role in a manner deserving much credit. This young woman has a lovely voice; her acting is correct and intelligent. She is worth watching.

Victor Damiani manifested sharpness with marked ability. His gestures and presence on the stage, combined with excellent singing, added materially to the success of the night.

Louise Bernhardt made much of the small role of Kate Pinkerton, whose prime factor is to look regal. This, Miss Bernhardt accomplished with no effort. The balance of the cast was adequate.

Roberto Moranzoni directed a performance that was practically flawless. That the strings are weak, that a woodwind instrumentalist suffered from a faulty intonation cannot reflect detrimentally on the conductor's reading of the score. Puccini has in Moranzoni a faithful interpreter and the singers have in him a paternal conductor.

The stage scenery reflected credit on Dr. Otto Erhardt even though we do not know why the mise-en-scene of *Butterfly* should be changed. As it was effectively done, why tarry to complain?

LA JUIVE, DECEMBER 30

La Juive was repeated with Rosa Raisa again singing the title role. The balance of the cast was the same as heretofore.

MIGNON, DECEMBER 31

The New Year's Eve gala night brought Mignon to production for the first time this year. The still tuneful Ambrose Thomas score has in Emil Cooper an effective interpreter even though the Russian-French conductor has many notions of his own as far as tempi and general production are concerned. We use the word "production" willfully, as we were told that most of the

mise-en-scene was Cooper's idea. Some of his ideas are very good, but others are matters for discussion. It seems strange that gifted conductors find pleasure in rejuvenating old operas instead of presenting them in the accustomed manner.

Coe Glade, who had made a significant success in the title role last season, is annually making big strides in her art. Her Mignon was so well sung and acted as to compel admiration. Her voice blended well with that of Tito Schipa, (who for the first time in his career sang the role of Meister in French), and with Vanni-Marcoux, who appeared for the first time here as Lothario. With two such distinguished co-stars, Miss Glade was in no way over-shadowed.

Tito Schipa sang with that artistry, that beauty of tone that has endeared him to audiences here. His singing is refinement par excellence. His phrasing is impeccable. Likewise, his French diction. Schipa found occasion in the role of Wilhelm Meister to show his histrionic ability. Another triumph for Schipa.

When we were told that Vanni-Marcoux would essay the role of Lothario, we felt convinced that he would find new possibilities in the role, and we were not at all mistaken. Vanni-Marcoux is a student, an artist, a singer and an actor. His Lothario adds to his renown.

Margherita Salvi, who was cast as Philene, gave the finishing touch of loveliness to the performance. She has the assets of youth, beauty and a voice of sufficient volume to carry to the most remote corner of our large theater. What more can one ask of a coloratura?

The balance of the cast disclosed Helen Ornstein wearing the travesties of Frederic with the nonchalance of a college boy, and singing the music delightfully. The Laertes of Desire Defrere was sufficiently funny, and Sandrini and Nicholich in smaller roles effectively rounded up the cast.

CAVALLERIA RUSTICANA AND PAGLIACCI,
JANUARY 2 (MATINEE)

The management of the Chicago Civic Opera has been generous in casting many stars in one performance. Rosa Raisa as Santuzza in *Cavalleria* and Muzio as Nedda in *Pagliacci*. The report of these performances will be published in these columns next week.

DIE MEISTERSINGER, JANUARY 2 (EVENING)

Die Meistersinger was repeated again with the same cast heard previously.

RENE DEVRIES

Harrison Christian Deplores Creed of "Voice, Voice and Voice" as Inimical to Career of Young Singers

**Opera Baritone Would Revise the Requisites as Personality,
Intelligence, then Voice**

Vocal students who heed the traditional admonition, "Voice, voice and voice," as the chief equipment of a singer are doomed to bitter disappointment. Such advice to a young singer is perilous, in the opinion of Harrison Christian, who recently created the leading baritone role in Ernest Carter's opera *The Blonde Donna*, at the Heckscher Theater, New York.

"Instead of urging the embryo artist to develop 'voice, voice and voice,' the teacher," stated Harrison Christian, "is nowadays compelled to recognize the new demands which are placed on a singer.

"I would revive the old slogan to Personality, Intelligence, Voice and Temperament—although I do suppose the much misunderstood virtue, temperament, might be classified with personality.

"My early student days in New York brought me face to face with the paramount need of a well-rounded training for the singer, particularly the prospective opera singer. The appalling lack of interest on the part of vocal students in anything except vocal matters gave me an understanding of the situation. I resolved to carry out my intentions and balance my studies. While at Columbia University, studying the Romance languages and music appreciation with Daniel Gregory Mason, I took the opportunity of hearing as many symphony concerts as possible; I rarely missed a Philharmonic program.

"By developing the personality I mean the enrichment of one's inner self. The average pupil is liable to concern himself solely with tone production and the study of songs, forgetting that singing is simply one phase of a great art. That is why I place intelligence as the second essential, and of course it is closely allied with the prime requisite, personality.

"Teachers? Well, I have been fortunate.

I studied for some time with Percy Rector Stephens and later with Enrico Rosati, the teacher of Gigli. Later I studied in Italy, spending a year in Rome to be coached by Teofilo de Angeles. Then I worked for two years with Marcontoni—and I might say with accuracy that I am always studying and working.

"Many teachers, I believe, do not give their pupils a sufficiently long lesson—I have even heard of fifteen minute lessons!

"Another point which I think is often under-emphasized is the teaching of breath-control, which is, after all, the foundation of singing. Thanks to the fundamental drilling I received in breathing I found that I could sing long roles without fatigue. This hardness stood me well in my first tours in Italy and after.

"My debut was as Tonio. The histrionic demands of the role, like most of the other truly impressive baritone parts, made me appreciate the vital importance of acting.

"How did I secure a foundation in acting the roles? Only by attentive observation and by saturating myself with the spirit of each character. I do not believe in the so-called dramatic school and its 'elocution' courses: I do think that a school of acting would have throttled the individuality of our great singing actors like Scotti, Chaliapin and Muratore. I have watched the great singers closely and when I find an interpretation

HONORED BY ITALY



ROBERT MORANZONI,
conductor of the Chicago Civic Opera,
on whom the cross of the Crown of
Italy was bestowed by Sig. Castruccio,
Consul General of Italy in Chicago, at
a luncheon at the Electric Club on
December 22.

which appeals to my intelligence I analyze the performance. In my own interpretation I probably fuse the ideas of several portrayals with my own, but I make myself penetrate the heart and mind as well as the outward body of the character. Then I let instinct, rather than cut-and-dried routine, dictate my action, movements and gestures.

"I do not say, please mind, that this is the perfect 'method' of dramatic expression, but I am constantly striving to better my approach and thus realize the ideal of the singing actor."

Like his musical colleague, John Powell, with whom he has made two joint appearances, Harrison Christian is a son of Virginia. His operatic talent stems from Colonial Cavalier blood, from the rulers of the Isle of Man and the founders of Lynchburg, his forebears.

And the same fortitude and mettle which brought those ancestors from the Stuart court to the wilderness of Seventeenth Century Virginia is being applied by the young artist in the realization of his operatic career. H.

Scholarship Offered to Singers

In recognition of her qualifications to give instruction in all branches of vocal art, William Wade Hinshaw is offering a free scholarship for one year's instruction under the tutelage of Marion Kingsbury Cerati, formerly of the Metropolitan Opera Company. As announced in last week's Musical Courier, the competition will be held at Mrs. Cerati's New York studio on Wednesday afternoon, January 13. The judges will include prominent musicians.

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NEW YORK JANUARY 9, 1932 No. 2700

Very few operatic voices are on the gold standard
these days in quality.

Mickey Mouse and his antics are better known in
Europe than MacDowell's music.

Latest radio announcer pronunciation of Don
Juan by Richard Strauss: "Don Jew-an."

Rousseau, a prophet in his way, might have had
some modernistic composers in mind when he wrote:
"Take away from our hearts the love for the beau-
tiful and you take away all the charm of life."

The London Musical Standard says that by com-
parison the repertoire of the Metropolitan Opera
"almost makes Covent Garden policy seem enter-
prising and progressive." Thanks, cousin, for the
word "almost."

Radio City is not to be the "home" of the Phila-
delphia Grand Opera Company, and that organiza-
tion will merely be a pleasant caller there at periods
during its projected tours. New York may or may
not be big enough for two opera companies, but at
any rate the prospective competition should offer
variety of repertoire and greater opportunities to
singers, composers and conductors.

Prof. Einstein and his violin (and theories) have
arrived in California. From all that can be gleaned
about his musical performances, he appears to be,
relatively speaking, a better scientist than fiddler. In
addition to communing with Rode and Kreutzer,
Prof. Einstein will occupy his stay in California also
with study of unifying theories of gravitation and
electricity. Let us hope that he will return to
Europe with that problem settled and his spiccato
vastly improved.

More or Less Merrie

In the Musical Courier letter from London is the
news that at a concert of American compositions
given in the English capital recently, no Americans
were in the audience. News, did we say? Well, it's
hardly news, for even in our own land the auditors
number few on the rare occasions when all-American
programs are given.

However, in the same London letter one reads that
an all-English concert also did not draw impressive

attendance. Whitstable Natives (the famous Eng-
lish brand of oyster) garner more popularity and
money than the Native Composers of merrie
England.

Back to Melody

"Perchance the sweet mechanics of the art
Eclipse the very theme and inspiration!"

So saith the poet, and though poet he be, yet doth
he speak the truth. Mechanics indeed! It sometimes
seems as if in these modern times, there is little else.
Talk we hear, eternally, of technic, tuneless disson-
ance and all the current new tonalities.

A grand day it will be when we dare go back and
learn from the masters of the past that "beauty" has
some part in music-making, that gentle sighs are
more lovely than crass trumpet tones, that simple
runs, trills and turns give delight greater than that
of crashing cymbals, banging drums, and caterwaul-
ing screeches.

On most programs there is some touch of the old
and lovely, but which composer makes it his rule in
these days, when one must astonish to win fame?

Mechanics! We grow sick of them. We weary
of the great excitements and complex problems eter-
nally confronting our minds and hearts. We long
for some of the moderns to go forward by going
backward to song, gentle, sweet, persuasive, winning,
not clouded with pessimism and not uttered with
loud and agonizing sound.

"I do entreat you, sir, look at your Muse—
She hath so gay and prodigal a grace!"

Après Les Dames

Woman against woman! It is a familiar tragedy
in triangle tales, but feminine booster clubs have
almost convinced us of sisterly love that no friction
can destroy. Yet here we find a woman, Fausta
Vittoria Mengarini, an Italian sculptress, saying that
few women are important, and Marion Clyde
McCarroll, a journalist, agreeing with her. The
aforesaid feminine booster clubs will think it rank
disloyalty, but many of us poor males know it to
be plain fact. We are scarcely to be accused of
prejudice when we say that, assuredly, most of the
important people in the world are men.

The reason for this state of things is another
matter. Miss McCarroll quotes somebody as saying:
"The difficulty is that to be a great artist a person
needs a one-track mind. He must concentrate on his
art exclusively. And women . . . are almost never
able to do this." That applies to the great artist,
and perhaps to other forms of greatness as well.

Yet in art rather more than in other things women
have been great, or nearly great. Not, perhaps, in
the creative arts; certainly not in creative music; but
surely as interpreters. In the dramatic arts women
appear superior to men. In opera, there is equality.
In other branches of musical interpretation the bal-
ance is, at least, a matter of question.

Very condescending for a bunch of superior edi-
torial males. Eh, what? Well, at any rate, cheerio,
girls!

More Brevity, Brethren

Aaron Copland remarks that music should be
either too hard to write about or else not worth writ-
ing about at all. Which means, presumably, that
unless music is so problematical that the analyst finds
elucidation impossible, it is so old fashioned as to be
unworthy of serious consideration.

Vincent d'Indy commented upon the critical meth-
ods of our day by pointing out that the length of
the review was often so out of proportion to the
value of the work reviewed that a bad piece of music
was made to appear in the light of a manifestation
of genius.

Which is not saying just the same thing. Copland
would appear to condemn all work, no matter how
excellent, if it is not "hard to write about." D'Indy
was of the opinion that the better the work the
longer should be the review.

And yet, if we consider the *vox populi*, which in
the end establishes the excellence of all art, we find
that comment is brief, to the point, and entirely
devoid of any attempt at analysis. Any of the hun-
dred and one phrases, slang and otherwise, used to
express commendation serve the lay individual to
tell his associates that an art work or an artist is
good.

It is a great pity that critics so often lose their
ordinary taste when they substitute writing for talk-
ing. They say in a whole column of print less than
an unpaid critic can say in a single word. The critic
feels that he must tell why he does or does not like
a work, with the result that in the end the reader

often has no idea whether the reviewer likes it or not.

Music should not be too hard to write about, and
of course it should be worth writing about at all; nor
should the length of a criticism be an indication of
the importance of a work. If critics could state their
opinions in a few words, the public might come to
take them more seriously. Some critics are brief.
They are the ones who influence public taste most
successfully.

Radio Balance

With regard to the Metropolitan Opera radio
broadcast, one reviewer found that "the most notable
feature of the broadcast was the harmonious balance
maintained between the voices and the orchestra.
Even during fortissimo passages of the orchestra
the voices could be plainly heard."

If that reference concerns a modern opera heard
in an auditorium, not over radio, it would be applic-
able; but any radio is just the opposite. As every
radio enthusiast knows, the most frequent fault of
air reception is that voices sound far too loud, and
accompaniments, generally speaking, so soft as to
be almost inaudible.

This is true of the performances of concert art-
ists as well as of popular radio singers; it is true
when several microphones are used; it is true even
when musical experts are in charge.

Of the leading problems of modern music, one of
the most intriguing is that of the mentality of those
who allow accompanied vocal music to be sent out
from the radio stations in this imperfect manner.

Balance is the one thing "there is everything else
but." Only in two forms of concerted music is it by
any means assured: jazz orchestras and male quar-
tets. In the so-called "symphony orchestras" of
radio (with exceptions, of course) the melodic lines
stand out with scarcely any harmonic support and
hardly a peep from the percussion—this latter a
serious blemish in music which demands drum beats
for the expression of rhythm.

One hears much of the "unfortunate" growth of
"electric recordings" instead of the "real thing."
Electric recordings simply mean phonograph records
which are used in broadcasting with a "pick-up"
device instead of a microphone. Any phonograph
record may be used in the same manner, and such
use is not unfortunate but just the opposite—it
assures perfect broadcast because the balance is right.

The reason for this becomes clear when we take
into consideration broadcasting conditions as com-
pared with record-making conditions. In the latter
case, trial records are made—as many as seem nec-
essary. The placing of the orchestra and of the
soloist is carefully tried out, and differs with each
composition to be recorded. When the trial record
is satisfactory, the master record is made. If it does
not suit, it is remade, so that the final result is com-
paratively perfect.

During the subsequent broadcast, microphonic
conditions, over-forcing, "blasting," humid weather
and other obstacles are left out of consideration,
since the "pick-up" device is not subject to such
variations.

True, there is a certain thrill in listening directly
to the voice of a great artist, just as there is a
certain thrill in "getting distance," even when what
you get and how you get it may leave its worth in
question. This is sentiment pure and simple, since,
unless one is an expert, it would be impossible to
distinguish a phonographic recording from a direct
broadcast.

There is but one feature of the question that
places broadcast opera or concert far ahead of re-
corded opera or concert in popular estimation—
applause, the reaction of the audience. It reminds
one of the broadcast from England of an address
by Bernard Shaw. One listener found high delight
in the fact that he could hear the great dramatist
"actually breathe." So delicate was the microphone
that his breath could be heard (one of the easiest
things for the microphone to record, owing to the
high frequencies that enter into the making of a
wheeze.)

But here, again, we are confronted with problems
of psychology; the pleasure of companionship, the
magic of science, the human desire for contact, the
self-congratulation of association with the great, and
so on and so forth. At all events, it has nothing to
do with direct interest in the matter being broad-
cast—as may be realized from the delight some
people take in broadcasts of football games even
when they do not understand the plays and have
no interest in either side.

As to balance, the broadcasters would do well to
look into the matter. It is one important point that
has apparently escaped the attention of those re-
sponsible for the air music in our land.

VARIATIONS

By Leonard Lieblich

Louis Gruenberg's two act opera (about one hour in length) based on Eugene O'Neill's *Emperor Jones*, will be premiered in Berlin next season at the State Opera, under the direction of Erich Kleiber. Mr. Gruenberg has drafted his own libretto, which is said to have the O'Neill official sanction.

The New York Times of January 3 is in possession of some interesting information regarding the Gruenberg music for the new opus:

The opera has certain unique features. Use is made, naturally, of the beat of the tom-tom which pursues Jones through the drama. This drum beat, which gradually accelerates in the opera, only ceases during certain brief scenes, which are those of the visions and hallucinations which haunt Jones as he flees through the forest.

There is a unique arrangement of the stage. The chorus of pursuing Negroes is grouped out of sight of the audience, below and in front of the stage flooring. At first only crossing hands and arms are seen above it. Then, as the pursuit of Jones draws nearer to its quarry, the bodies of the pursuers gradually emerge, as yells of hate and triumph gather in volume. The hallucinations of Jones—of the murdered crap player, and the Sheriff whom Jones has killed, and the auction block—are shown on small raised stages, thus appearing as figments of Jones's imagination.

Finally, Jones is seen, a nearly naked savage, seated on the ground with his fellows, swaying in terror as the medicine man leaps on the stage and indicates him as the tribe's victim. At last the body of Jones, who shoots himself with his silver bullet, is carried by the tribesmen into the forest, and choruses of savage exultation are heard dying away in the distance.

To this drama Gruenberg has written swift and pungent music. The principal moment of lyrical expansion is his prayer for the Lord's aid in his plight, which is in the general character, but is not in slavish imitation, of a Negro spiritual. This score is also reflective of passing incident and gesture on the stage, and each one of the scenes of hallucination has its special musical counterpart. . . . Toward the end, with an immense crescendo and acceleration, several pairs of drums are employed. . . .

When Erich Kleiber saw Gruenberg's score (in New York recently) he was so much impressed with it that he immediately decided upon its production in Berlin.

It seems strange that an opera in English, by an American composer, should be translated into a foreign language and heard abroad before receiving a premiere in its native land; but then, everything is strange that has to do with American opera. Also, the circumstance is not unique so far as Berlin is concerned. Arthur Nevin's *Poia*, an Indian opera, had its first hearing in the German capital and has not yet been done at an American opera house.

Gruenberg has had symphonic successes in this country, and wrote a delightful setting for Erskine's light opera, *Jack and the Beanstalk*. One cannot cease to wonder that the operatic powers of New York and Chicago overlooked the musical Emperor Jones and allowed Berlin to capture the privilege of a first production of such a novelty, especially as the O'Neill drama is an abidingly powerful play that has achieved success in America and other countries.

The funniest quip at the Critics' Concert came from Montague Glass, the author, who handed to the master of ceremonies a bogus telegram from Carrie Jacobs Bond (composer of *The End of a Perfect Day*) offering to set Deems Taylor's Peter Ibbetson to music.

Glass also concocted a note purporting to come from Room 1465 at the Barbizon Plaza (where the concert was given) and reading: "Will you please not play any more pianos as we have an awful sick Airedale here, and oblige, Mrs. J. Feinsilver."

Old lady (at the concert of a tiny violin prodigy): "If he keeps on like that he ought to be able to play the double bass some day."

Dear Variations:

I am sure that it will interest you to know that we are still working toward the realization of the great American opera entitled "Praise Be the Name of Jesus."

With very best wishes, I am

Very sincerely yours,

ORA O'RILEY.

Score one for the modernists, with this report from Montevideo, Uruguay: "The Spanish pianist, Teran, won such a rousing success with his playing of opus 16, by Serge Bortkiewicz, that he had to repeat the performance at the following symphony concert." I am notoriously weak on remembering opus numbers and at the moment do not recall the nature of Bortkiewicz' "16."

Mozart appears in a new grouping, as per Henri Prunieres' remark in the New York Times of De-

cember 27. The noted Parisian critic writes in his letter to that newspaper, about "sensual music such as that of Mozart or Debussy."

Beethoven, too, receives a jolt, not from a critic, but from the Philadelphia concert goers. Not long ago Leopold Stokowski invited his public in that city to construct a request program from the standard symphonic repertoire. Out of a possible 9,000 votes, 804 were received, of which 140 called for Franck's symphony; 94 for Brahms' in C minor; and 77 for the Prelude and Finale of Tristan and Isolde. Even Ravel's *Bolero* had 72 votes, and Rimsky-Korsakoff's *Scheherazade* polled 67. Beethoven came sixth, with 59 votes for his C minor (No. 5) Symphony, only 2 votes ahead of Strauss' *Death and Transfiguration*. Closely following was Tchaikovsky's *Pathétique*, desired by 54 voters. No one asked for Beethoven's No. 9, and 38 hearers requested his No. 7. Debussy's *Afternoon of a Faun*, 34, topped Brahms' second symphony, 32. Last in the list was Stravinsky's *Sacre du Printemps*, with 20 ballots.

Starting today, the balance of this month of January will bring much to New York of musical interest. Aside from the regular orchestral, operatic, choral and chamber music series, we are to have Romar Kramer, pianist; Maria Carreras, piano; Myra Hess, piano; Kedroff Quartet; Constance Eisenberg, child pianist; John Charles Thomas, baritone; Nina Tarasova, soprano; Egon Petri, piano; Paulist Choristers; New York Opera Comique in *La Vie Parisienne*; Sedalia Singers of North Carolina; Nathan Milstein, violin; Harold Samuel, piano; Hart House String Quartet; Harry Braun, violin; George Barrere, flute, and Clarence Adler, piano; Percy Grainger, piano; Edward Matthews, songs; Frieda Hempel, soprano; Paul Robeson, baritone; Paul Kochanski, violin; Julia Vardo, songs; Vladimir Horowitz, piano; Ignace Paderewski, piano; Yehudi Menuhin, violin; William O'Donnell, tenor; Sigrid Onegin, contralto; Virginia Syms, soprano; Maria Safonoff, piano; Isidor Gorn, piano; Curtis Brownell, songs; St. Cecilia Club; Louis Persinger, violin; Frank Sheridan, piano; Sascha Gorodnitzki, piano; Budapest String Quartet; Mischa Elman, violin; Adele Marcus, piano; Borgia Horska, diseuse; Stell Anderson and Silvio Scionti, two pianos; Roth String Quartet, with Vera Brodsky, pianist.

Dear Variations:

There is something in this week's issue of the Musical Courier which I would like to correct. You state on an editorial page that I have repudiated my *Ballet Mécanique*.

I did leave out the *Ballet Mécanique* in the admirable book of composers' works gotten out by Mrs. Reis, because I understood that it was merely a catalogue designed to go to conductors of orchestras, and I thought that my *Symphony en Fa*, my piano concerto (and particularly my stage works *Oedipus*, *Fighting the Waves*, and *Transatlantic*, all of which have had at least twelve and more performances in Europe) would be more likely to interest than the earlier *Ballet Mécanique* which is not written for any ordinary orchestra. But in *Modern Music*, May-June number, 1931 (appearing some six months later than this catalogue) also printed by the League of Composers, in which the full list of my works appears, I do list the *Ballet Mécanique*. I still stand behind the *Ballet Mécanique* and I still feel that it has been misunderstood and my intentions concerning it completely turned about by matters which were outside of my control, and which I do not care to go into here. I also wish to state that it was an early work, and perhaps the very first work to deal musically with the beauty of machinery.

But that was 1924, and it is now 1932. Since then I have had many works played and produced in Europe since I wrote the *Ballet Mécanique* as a lad of twenty-three in Paris, many years ago, and I do not care to stand exclusively upon the basis of that work all my life. Still I do not repudiate it, or, indeed, anything I have ever written. Today I feel that the development of new melody is the most important direction that modern musical experiment can take, and it occupies me considerably more than it did eight years ago. One cannot always remain the same, or repeat saying something that one has already said to the best of one's ability.

I have to make this repudiation of my so-called repudiation, and I would much appreciate it, if you would mention it sometime in your editorial page, for I have so often been misunderstood here in America, which is my own country, and to which country I can most logically appeal for understanding, that I hesitate to let anything go by which is not strictly true. For this reason I have given out practically no newspaper interviews since I came to America many months ago, for I fear anything which might in the slightest misinterpret my views.

Meanwhile I have you to thank for many happy hours

with the very estimable Musical Courier, which you make living and breathing.

Yours very sincerely,
GEORGE ANTHEIL.

In The New Yorker of December 5 one reads that Jaromir Weinberger, composer of *Schwanda*, receives \$75 for each of its performances at the Metropolitan Opera, while in Europe he gets ten per cent. of the gross box office. Further interesting information from The New Yorker is that Weinberger, a high strung blond young man aged thirty-six, a little over five feet tall, regards himself as the greatest living composer and recently said so to a man in southern France. Weinberger said it "with disarming sincerity, in dreadful English, bad French, fair German, excellent Bohemian." Also, says The New Yorker, he distorts his body agonizingly when expressing himself in any language, makes fierce grimaces, and bares his teeth at you. He can't sit still a minute and is completely happy only when he is at a piano improvising. He will keep this up for hours without pause, most of the time pounding the instrument violently.

"Weinberger doesn't care much for *Schwanda* any more—says he has heard it so many times it makes him sick. He thinks its technic is outmoded, anyhow. He believes that the opera of the future will follow the methods of American talkies. He wants to go to Hollywood. He is crazy about Hollywood, which he would revolutionize. He is writing a new opera based on Bret Harte's stories. He is also crazy about Bret Harte.

"In 1922 the composer was in America, teaching music in a conservatory at Ithaca, New York. . . . He rather liked America. Right now he is living in Cagnes, France, but doesn't like it very much because it isn't Hollywood.

"M. Weinberger has found that success hasn't entirely dissipated the perplexities of life, or not French perplexities at any rate. With his wife, he moved into a house in Cagnes and the next morning they couldn't make the stove work. The water hadn't been turned on either, and the servant who was to come with food didn't appear. This so flabbergasted the Weinbergers that they went back to bed. People who called at noon found them both huddled there, crying."

MUSIC

(From the Christian Science Monitor, December 15, 1931)

She spoke little English
And often expressed her thoughts
In words that made us smile.

"Do you make much music?"
She asked me once
As she came into my house
And seeing the piano
She stopped to admire it,
And touch the keys
In loving gesture.

"No," I replied,
"I wish I did. . . .
My sister's our musician,
You must come, sometime, and hear her."

All day those words
Stayed in my thought,
Till I could see them
As words written. . . .
"Do you make much music?"
How quaint . . . she had not meant . . .

But all day, too,
As with a sense, new awakened,
I saw
A rhythm in each thing
I looked at,
From the tiniest leaves
Which crackled in the gutters,
Or danced, as to a tune,
Unheard by us, played by the wind,
To the hugest, newest building,
Reared skyward in strong imposing
Granite symmetry,
And steel-wrought rhythm.

"Do you make much music?"
Do I? I wonder.

MILDRED NICKERSON.

In the New York Evening Post of January 2: "George Gershwin is unquestionably the best pianist among American composers." He is unquestionably far from being the best pianist among American composers. To name a few of them who rank pianistically many miles above George, there are Leopold Godowsky, Abram Chasins, Dimitri Tiomkin, Aaron Copland, Henry Cowell, John Powell, Leo Sowerby, Mana Zucca, Mrs. H. H. A. Beach, Frank La Forge, Rudolph Ganz, Walter Golde, Ernest Schelling, Howard Hanson, Fanny Dillon, Marguerite Litzniewska, Henry Holden Huss, and about a dozen others.

In spite of European jibes and sneers, American creativeness asserted itself again strikingly last week

when George Spitz, of New York University, created a new high jump record of 6 feet 6 inches done in flat shoes at the Brooklyn indoor athletic games of the Knights of Columbus.

Virulent modernistic composers say they are not making war on classical music, and the Japanese say they are not making war on Manchuria.

I would love to make a winter cruise and if I am lucky this year I shall be able before the cold season is over, to accomplish a trip to a Brooklyn concert.

They have their jokes in the Czech capital. It is reported by Prague newspapers that the city will soon inaugurate an "academy for jazz."

Of course you know that Harold Bauer plays violin nearly as well as he plays the piano, but are you aware that he also draws a mean bow across the kindly viola?

In Elkhart, Ind., there is a paper called *The Truth*. Its issue of December 24 had this announcement: "Tomorrow being a holiday, *The Truth* will not be published."

Several New York musicians living along Riverside Drive have been robbed recently. It is good news to hear that they had enough left to interest thieves.

It's a great life if you do not have to listen to too much modernistic music.

"Happy New Jeers" was one of the first 1932 greetings received at this desk.

Kansas City for Culture?

It was reported in the *Musical Courier* that Arnold Volpe had conducted two orchestral concerts in Kansas City, Mo., to make that city "symphony conscious" and show its burghers how a fine instrumental body might be developed from players residing in the community. Following the successful concerts, the *Kansas City Star*, the leading western daily newspaper, wrote a glowing laudatory editorial of which a part is quoted herewith:

Those two symphony concerts were remarkable in several respects. When Arnold Volpe suggested the experiment, few persons supposed that he would find enough material in Kansas City to form a full-sized symphony orchestra. But he did not have to import a single player.

Some persons, at least, wondered whether, even if the musicians were available, Mr. Volpe would be able to weld them into an orchestra, competent to play symphonic music in a few weeks and without the stimulus of any financial return. For it was part of his plan that he and the entire orchestra should give their services without charge. Here again he succeeded beyond all reasonable expectation. The concerts were proof at once of his own organizing abilities and of the fine enthusiasm of the Kansas City Musicians.

Finally, there must have been a question in some minds as to whether Kansas City and its surrounding territory could produce satisfactory audiences for full symphonic concerts. On successive nights there were about 3,800 and 4,500 persons in Convention Hall to hear the programs. The demonstration could scarcely have been more successful. Certainly every effort should be made to keep the orchestra together, if not only for a series of popular concerts on Sunday afternoons, until the necessary financial arrangements can be worked out, to give this community the greatest asset of a regular symphony orchestra.

Arnold Volpe would be an invaluable symphonic leader for Kansas City. He has had wide experience in New York City (where he directed the first Stadium concerts) and in Miami, Fla., whose amateur orchestra of collegians he built up into a symphonic unit of worth and standing. Kansas City should have a permanent orchestra and a man like Volpe to lead it, for beside his musical qualifications he appears to possess also the abilities of an organizer and executive, and that is important when a new orchestra is formed in an American city.

There is enormous wealth in Kansas City and also there is an adequate concert hall. Public spirit and private guarantee ought to do the rest toward establishing a first class local symphony orchestra.

The Need of Musicians

Generously all classes of music lovers (and many musicians in a position to do so) are contributing to the relief funds for the alleviation of distress in the tonal ranks of various American cities. The need is much wider than appears on the surface and even though much has been done to improve conditions a great deal more of money and effort must be expended to render assistance in all necessary

quarters. It is to be hoped everyone able to make a donation will bid his heart and his purse to help in this hour of direst suffering for so many worthy musicians and their families.

America and Her Music

Some months ago a pamphlet with this title was received for review but was laid aside simply because the reviewer could not determine what to say about it. The pamphlet, being Vol. X, No. 7, of the University of North Carolina Extension Bulletin, is the work of Lamar Stringfield. A sub-title explains that it is an outline for music clubs.

At the beginning of the book is a foreword by Paul Green giving complete biographical data concerning Mr. Stringfield, and explaining that as a composer he differs from most of his fellow artists in that he has now turned directly to the folk-life of America for his themes and inspiration. "The ballads, songs, and dances of the Anglo-Saxon American type are the sources from which will come the great American music," he says, "not from jazz or Negro or Indian music." He thinks Indian music is unimportant and Negro music mainly a copy and distortion of deeper Anglo-Saxon sources.

Mr. Stringfield has now returned to live in North Carolina. "Here among his own people," writes the author of the foreword, "he finds a music which is to be the basis of the sincere and lasting American music some day to be brought to artistic completion by an American composer, a composer who will not found his dream upon barbarities or fads or machine standards and values, but upon spontaneous emotions and a simplicity of truth."

Mr. Stringfield in his preface: "With the advantage of the experience of other nations at our disposal, America as a nation is now in a position to create and receive masterpieces made from its own mentalities and emotions. . . . The importance of the development of folk-music as being a sound basis for American composition has been corroborated by such authorities on folk subjects as Guy B. Johnson, Paul Green and John Powell."

On another page: "The crooning of folk-singers to an accompaniment of steady rhythm preceded that of the modern era, thus depriving jazz of its only possible claim to originality. Jazz, however, is not to be listened to, but to be danced to." Again, on page 14: "One of the few compositions that have been made from genuine American folk-tunes is *Cripple Creek*." (By himself.)

Page 16. "The French melodic phrasing is similar to the American, though the harmonic designs are more ethereal and delicate. American harmonization is more like Russian in emotional feeling."

Chapter XII is an analysis of jazz and begins with the following statement: "Commercial music is not representative of the American people." Further down one reads: "Jazz is a mathematical and commercially concocted music with lyrics conforming to the same idea, and as opposed to sincere music, is artificial."

Gershwin's *Rhapsody in Blue* is typified as follows: "Though this composition is usually classed as a type of jazz, it is in fact a contribution to American fantastic music."

Under the heading of American Nationalism in Music, we find: "In attempting to establish a native American tone in our music, we cannot be governed by suggestions from commercial centers. . . . Jazz is commercially made music. . . . True folk music is traditional and has been born of the emotions and circumstances of the white people who are the representative American people. . . . The only background for an Americanism in musical composition is offered by the use of folk-music. . . . Since the emotions of the Negro race are foreign to the white man, an essentially Anglo-Saxon nation derives its nationalism in music only from its own people."

In other words, Mr. Stringfield recognizes no American folk-idiom except that which derives from English or, as he would prefer to say, Anglo-Saxon sources. The Angles and the Saxons were both German races, and in Great Britain the Welsh, Irish and Scotch possess more colorful folk-tunes than England.

Also, how and why are we "essentially Anglo-Saxon?" Surely, even a century ago, we were thoroughly mixed with all the races from the British Isles, and with Dutch, French, German, Danish, Scandinavian and Spanish. Just because by right of conquest the English language prevailed and just because the English people who settled in the Southern mountains became so isolated and illiterate that they retained some vestiges of the folk-songs of England, as a result of their failure to mingle with the American race as a whole, it may not be asserted

that these songs are our only White American musical folk heritage.

Mr. Stringfield goes too fast. The rest of us are waiting until the fusion in our melting pot is complete and we become, throughout the whole of our great land, a single alloy. That time will evenuate many, many years after immigration ceases. Meantime there can be no basis for any belief in a national folk-music, and, as the learned W. J. Henderson says (and he rides no hobby), we can never have any true folk-music, being far too sophisticated and educated ever to create it.

It is far wiser for us to confine our efforts to the encouragement of the creation by native composers of worth-while music, music that will take its place on programs with the best of the importations, than to strive at all costs to be American, when we do not know what "American" means. MacDowell said so, and MacDowell knew what he was talking about.

TUNING IN WITH EUROPE

Back in Merry England. On a boat-train to London. Lunch consisting of mutton and Brussels sprouts. "Well, well, here's the dear old cabbage again," we remark, remembering the wheeze about England's four vegetables, three of which are cabbage. Rebuke from the waiter: "But it's not cabbage. Mustn't call it cabbage, Sir."

Britain has gone patriotic again. Just like the war. Nationalism; Protection; Buy British; Home-grown Vegetables (mustn't call it cabbage), etc., etc.

Musicians, too. Protect our English musicians. Great campaign in the papers. Herbert X. Hughes in the *Daily Telegraph* says the time has come for "a stiff-lipped attitude towards the foreign mediocrities who were cutting into his (the British musician's) bread and butter."

"We might," he says, "continue to raise our hats to artists of the calibre of . . . but it is manifestly absurd and unpatriotic to pay handsome fees to Herr A. for the simple reason that he conducts an orchestra at Stuttgart or Dresden, to Herr B. because he has an enviable reputation in Leipzig or Berlin, or Monsieur C. because he is perfectly marvelous as an interpreter of Stravinsky."

This, of course, is just "nuts" for people who feel they have a mission in life, as well as a job. Plunkett Greene, veteran baritone, rails against the "snobbery" of people who prefer foreigners, and says he hopes that now "our bunnies will get their heads out of the burrow and turn out to be lions" (it being easy to roar when the enemy is out of sight). Albert Sammons, leading English violinist, protests against "the big fees paid to nonentities from abroad" (didn't know they have them, but glad to learn). Arnold Bax, more radical still, writes that foreigners "should be cleared out of the country for a period of ten years" (and why stop at ten?).

This is all very well. We should, however, like to hear from those British artists who are successful in other lands. When Myra Hess, who just sailed for her eighth consecutive American tour, tells us she is busy there without interruption until May, when we read how the Robertsons, the English Singers, Eugene Goossens, Albert Coates, Basil Cameron, Felix Salmond, the London String Quartet, Florence Austral, Noel Eadie and others are prospering abroad, we wonder what England would say if the U. S. A. "kept the foreigners out for ten years." "Do unto others as you would have them do unto you" is a motto the English "patriots" might ponder.

But they are too busy passing resolutions and sending deputations to the government asking it to keep the "mediocrities" out. Musicians, mind you, petitioning government officials to pass judgment on members of their own profession! Under the blessings of this wise dispensation, and sundry others about income tax, Mr. Hughes thinks England will have been made "safe for musicians." This is all right except for the preposition: it should have been "from" instead of "for."

French broccoli has been barred. In time, with a strict exercise of official "protection," musicians, like vegetables, will be reduced to a few statutory and thoroughly native varieties.

"Mustn't call it cabbage, Sir." . . . C. S.

Artists Everywhere

Winfield Abell, director and instructor of the School for Advancement of Music, is featuring monthly recitals in his New York studio, in which all instrumental departments of the school are represented. Mrs. Abell is an assistant teacher of the school.

Samuel A. Baldwin plays his last organ recitals at City College, New York, Sundays during January, his concluding recital (his 1362nd) occurring however on Monday evening, January 25, which falls on his seventieth birthday. Charles Heinrich will continue these semi-weekly recitals beginning February 7.

Amy Ellerman, contralto, has been re-engaged for the Bethlehem Festival under Dr. Wolle, beginning May 15.

Elsie Lovell Hankins, contralto, of Boston, fulfilled four oratorio engagements within ten days (between December 18 and December 28) as soloist with the Brockton Choral Society; the Boston Handel and Haydn Society; the Community Chorus of Concord, N. H.; the Oratorio Society, Worcester, Mass. She is an artist-pupil of Harriot Endora Barrows, of Boston.

The **Hart House String Quartet** helped to honor Sir Robert Falconer by playing at a dinner given him by the staff of the University of Toronto to mark his twenty-fifth year as president. This brilliant affair was held at the Royal York Hotel, Toronto, on December 15.

Irene Jacobi, pianist, and **André de Bibaupierre**, violinist, have just given a series of sonata-recitals in Vienna, Salzburg and Berlin, their programs including works by Ernest Bloch, Debussy, Ravel, Frederick Jacobi and Roger Sessions. Among their appearances was a concert given for the Viennese section of the International Society for Contemporary Music, and they had in addition several radio appearances.

Alexander Kelberine, pianist, has been invited by Alfred Cortot to appear in recital at the Ecole Normale de Music in Paris today (January 9).

Rosa Low was the soloist with the National Symphony Orchestra, Washington, D. C., Hans Kindler, conductor, on January 3, and again on January 7.

Rita Neve played Chopin piano pieces at the pre-Christmas festivities of Colonel and Mrs. Jacoby on the roof garden of the St. Regis Hotel, New York. Louise Annoux, in Russian costume, Morton Gould, pianist, and the Ukrainian Dancing Club also appeared. Miss Neve was a feature of the Pleiades Club affair on the same evening, with Eleanor Reynolds, soprano, and Mrs. Trabert, hostess.

Iza Niemack, violinist, has spent the first half of the season playing, teaching and broadcasting in the Middle West. In a recent broadcast she programmed one of her own compositions, Barcarolle.

The **Beatrice Oliver Ensemble** recently played Ethel Glenn Hier's suite for sextet of winds, strings and piano, at a concert given under the auspices of the Woman's Guild of the Community Church of Mountain Lakes, N. J.

Fred Patton was a soloist in The Messiah on December 11 with the Long Island Choral Society in Garden City, N. Y. The performance took place in Adelphi College Gymnasium and was under the direction of Maurice Garabrant. The other soloists were Nora Fauchald, soprano; Grace Leslie, contralto; and Allan Jones, tenor.

Ethel Pyne entertained recently at the Verdi Club Blue Bird Supper Dance, appearing in a group of songs. Miss Pyne sang Dich, Theure Halle from Tannhaeuser, Do You Know My Garden and The Nightingale Has a Lyre of Gold.

Henry F. Seibert gave the annual David Manson Weir memorial organ recital in the Westminster Presbyterian Church, Steubenville, Ohio, January 3. He gave the inaugural recital on the new instrument of the North Congregational Church, Middletown, N. Y., December 27 and has been engaged to play at Christ Lutheran Church, Hazleton, Pa., January 28.

Frederick Tillotson, pianist, of Boston, recently appeared on the ninth faculty concert of the Long School of Music, Cambridge, Mass. Mr. Tillotson was heard in Bach's Second Sonata, cello and piano; in Lekeu's Sonata for violin and piano, and Ravel's trio for violin, cello and piano.

Two of Mr. Tillotson's pupils, Margaret McDonald, aged fourteen, and Myron Burn, aged twelve, made a recent broadcast in a radio program over WEEI devoted to the winners of last June's National Federation Junior Concert.

George I. Tilton, organist and choir-master of the Third Presbyterian Church, Trenton, N. J., contributed an interesting article to the Times-Advertiser of that city, with the caption Junior, Senior Choirs a Remedy for Lagging Interest in Church.

His experience in training choral bodies made a practical article.

Harriet Ware, now living in Los Angeles, was recently represented on the radio when Carl Omeron, tenor, sang two groups of her songs over the air, with the composer at the piano. The Los Angeles Lyric Society will give her Undine and The Artisan in their February concert; Undine was performed in December by the Minneapolis Choral Society.

Carl Weinrich has resumed his Sunday afternoon and Monday evening organ recitals, Church of the Holy Communion, New York, during January, playing the complete organ works of Brahms and the six organ symphonies of Vierne. In April he will give four Bach Programs.

STUDIO NOTES

VIRGINIA COLOMBATI

Many of Virginia Colombati's artists are active. Claire Alcee recently sailed for Europe to nil engagements in France and elsewhere. Amy Goldsmith is singing with NBC. Josephine Lucchese is a member of the Philadelphia Grand Opera Company and Betty Grobel has been appearing in concert. After an appearance in Newark, N. J., the New Jersey Freie Zeitung said: "The soloist of the evening, Betty Grobel, a young artist who has not only been heard in concert here but also in Germany, charmed with her beautiful and excellently trained voice and well selected program of numbers. Especially outstanding was the aria of Agathe from Der Freischütz, in which she displayed artistic temperament. She was also enthusiastically received when she offered Strauss' Zueignung and A Birthday by Huntington Woodman and gave as her encores Vergebliches Ständchen by Brahms and Ungedult by Schubert." Miss Grobel also was guest artist at a musicale tea given at the studio of Coppini, the sculptor, in New York on January 3.

EDITH GAUDENZI

Andre Cibulski, tenor, one of the several pupils of Mme. Gaudenzi, New York vocal teacher, won a Juilliard diploma last year, and is now taking a post-graduate course in acting and stage deportment at the Juilliard School at the same time studying voice with Mme. Gaudenzi. He took a small part in the Juilliard production of Jack and the Beanstalk, and more recently gave a recital in Passaic, N. J.

Gloria La Vey took part on December 13 in the Golden Rule Hour over a coast-to-coast hookup. She is a sustaining artist, at WJZ, being the "First Lady of the Day." Miss La Vey is also making electric recordings.

Libby Horowitz, lyric soprano, sang recently for the Israel Francis League at the St. George Hotel, Brooklyn.

Elvira Helal presented two Wagner numbers at Mrs. Israel Franko Golman's last Wagner lecture.

Harry Jompulsky, tenor, and Vandy Cape Hall, soprano, sang at the Pleiades Club on December 7.

Esther Osterhus, dramatic soprano, after having studied eight years with Mme. Gaudenzi, went to Europe last year and appeared in Cavalleria Rusticana and Trovatore in a number of Italian cities. She recently sang in Aida at the Dal Verme Opera in Milan. Mme. Osterhus also gave a recital in her native Norway.

Geoffrey O'Hara, composer-recitalist, lecturer and humorist, is a pupil of Mme. Gaudenzi.

GIORGIO KANAKES

Estelle Hoffman, eighteen year old lyric soprano; Eleanor Franklin, Philadelphia contralto, and Charles J. Heckel, tenor, recently sang for a private audience in New York, demonstrating progress made under Maestro Giorgio Kanakes. The increased range, power and musical susceptibility of these young singers has grown under the direction of their instructor. Showing the character of music heard, Miss Hoffman sang Rondine el Nido (Crescenzo) with high G of scintillant quality. Miss Franklin

sang Voce Di Donna (Ponchielli), with poise, refinement and finish, and Mr. Heckel was heard in O Del Mio Dolce (Gluck) and The Last Song (Tosti), his voice richly resonant, of ample tenor range. Helen Green played the piano accompaniments, aiding each singer in true measure.

F. W. R.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini, director of the Gerster School of Singing has received word from Dresden, Germany, concerning a concert given there by Elsa Zeidler, artist-pupil of Mme. Gerster-Gardini, and now the representative of the Dresden branch of the international Gerster School.

Miss Zeidler included on her program three songs by Adolf Busch, and two of Miss Zeidler's pupils, Johanna Kubitz and Magda Tammer, sang arias from the Marriage of Figaro.

LA FORGE-BERUMEN

A recent weekly radio program of the La Forge-Berumen studios of New York, was presented by Elizabeth Andres, contralto; Edith McIntosh and Erna Zobel Luetscher, pianist; Kenneth Yost, accompanist. Miss Andres opened the program.

Frank La Forge, composer-pianist, was at the piano for Richard Crooks, at the Beethoven Association concert in New York on December 21.

EDWARD E. TREUMANN

On December 20, at the studio of Edward E. Treumann, teacher of piano, a large audience gathered to hear the program of Master Henba, one of Mr. Treumann's artist pupils. He played a taxing program which included the Military Polonaise (Chopin), Valse Caprice (Josef Hofmann), and other compositions. Master Henba disclosed a fine tone and good technic, and his interpretations showed careful study.

M. B.

RHEA SILBERTA

On December 20 Rhea Silberta presented two of her pupils in a recital. They were Marjorie Goldman and Sylvia Gurkin, coloratura and lyric sopranos.

Miss Goldman was heard in two groups of songs by Pergolesi, Huarte, Schumann, Strauss, Silberta, Calleja, Grieg and Hageman. The aria of the Queen of the Night from Mozart's Magic Flute was also well sung. She has a voice of light, but good quality and it is flexible and resonant. Her diction is clear and she has a style which makes her singing interesting. She was cordially received and was the recipient of many flowers. With Miss Gurkin she opened and closed the program in duets from Lakme and Haensel and Gretel.

Miss Gurkin gave an aria from Iris and two groups of songs, varied in contrast, which showed the audience an idea of her interpretative scope. Her voice is rich with a vibrant quality.

J. V.

ESTELLE LIEBLING

Artist pupils of Estelle Liebling have fulfilled the following recent engagements:

Colette D'Arville, mezzo-soprano; Lucy Monroe, soprano, and Georgia Standing, contralto, sang with the French-Italian Opera Company in a performance of Carmen

at Allentown, Pa., on December 10. Miss D'Arville sang the title role of Carmen, Miss Monroe, Micaela and Miss Standing, Mercedes.

Miss D'Arville has been engaged by the Cosmopolitan Opera Company to sing Carmen in Washington on January 8. She will also be one of the soloists at the Biltmore Morning Musicale on January 22.

Wilma Miller, coloratura soprano, has been selected by Vincent Youmans for his new show.

Amy Goldsmith, coloratura soprano, was the soloist at the first evening concert given by the Rubinstein Club at the Waldorf-Astoria on December 15.

Frances Sebel, soprano; Devora Nadworney and Georgia Standing, contraltos; Paul Cadieux, tenor, were the soloists on November 29 at the Pleiades Club.

Florence Leffert, soprano, was the soloist on December 27 over WPCB on the Council of Young Israel hour.

Leonora Cori, coloratura soprano, appeared as soloist on the U. S. Industrial Alcohol Hour on December 9 over WEA.

Lucille Lavin, coloratura soprano, has been engaged by the New England Coke Company to be their featured singer on their Boston Station.

Amy Goldsmith, coloratura soprano, and Viola Philo, soprano, were the soloists on the hour called Through the Opera Glass on December 13 and 20, respectively.

FROM OUR READERS

Uncle Joe Recovers

New York, December 30, 1931

Dear Musical Courier:

Having recovered from a six-weeks' illness I would like to express my appreciation through your columns—everybody reads them—for the many letters, cards and telegrams which I have received. I hope soon to be on hand at my old post in G. Schirmer's Inc., retail department, where I will welcome and serve my many friends old and new.

Yours cordially,

UNCLE JOE PRIAULX.

How to Know

Hollywood, Cal., December 29, 1931.

To the Musical Courier:

Enclosed please find check for renewal of my subscription to the Musical Courier. My continued patronage is the strongest argument I can offer in favor of the abiding merits of your excellent publication. No other way is known to me in which a person can keep up to the minute on all phases of musical life all over the world. The Los Angeles page reported by the able and erudite Bruno David Usher is of much immediate interest.

When is Schwanda going on the air at the Metropolitan? Your description of the elevator to Hades was priceless.

Very sincerely yours,

LUDWIG CONDÉ.

I See That

Wesley Sontag presented original songs and violin pieces in a New York recital. Von Klenner artist-pupils are heard in Italy, England and America.

Willard Sektberg, conductor of the Plainfield Choral Club, presented the club in a Christmas concert.

Edna Merrill Hopkins conducted 150 singers in Festival Services of the M. E. Church, Carbondale, Pa.

Edwin Grasse appeared as violinist, organist and composer in Bethlehem, Pa., in conjunction with Helen Keller.

Harriet Ware, sojourning for the winter in Los Angeles, Cal., performed over the air.

Nelson Eddy was a soloist with the Mendelssohn Choir of Pittsburgh on December 22.

Nicolai Orloff is making a concert tour of Spain this month.

Rose Bampton and Robert Steel are to appear as soloists with Schola Cantorum.

Mary Frances Berumen gave a recital at the Horace Mann School.

Ansermet conducts all-American orchestral concert in Berlin.

Samuel Dushkin plays new Stravinsky concerto with Boston Symphony Orchestra.

Lawrence Tibbett has married again.

Donna Juanita was premiered at the Metropolitan with success.

Los Angeles is preparing for the musical programs to be given during the Olympic games.

Syracuse honors Dr. Howard Lyman.

Adolf Busch acclaimed as soloist with the St. Louis Symphony Orchestra.

The copyright on Strauss' Blue Danube Waltz has now expired.

Toscanini is to do new Wagenaar symphony.

Dr. Felix Weingartner is to marry again.

American program in London fails to draw compatriots.



Modern Composer: "Let's try out our new musical notation typewriter. Take a tone poem, please, Miss Jones."

New York Concerts

(Continued from page 9)

knows why). And how can they forget the variations of Ah, vous dirais-je maman!—how the new leaves, the brook, the two funny birds, who sing like saxophones, the rabbits, the mountain, the nightingale and the Princess and all of Nature sing the little tune, each in its own way? The exquisite playing of Guy Maier will surely become a living part in their memories of this happy adventure with Mozart.

Rolf Persinger, who is Louis Persinger's son, played two minuets for violin, written when Mozart was eight and twelve, and discovered by Mr. Maier in his treasure hunt last summer, and an Arietta with six variations. Rolf is no precocious little gentleman. He is a friendly boy, who probably has to be reminded that it's time to practice and is glad when the clock runs its course and releases him from his musical duties. He played well, and his audience liked him from the very start. They thought him really quite a clever chap, and so he is. His father played for him at the piano, which made the debut just that more important.

DECEMBER 31

Guy Maier Another capacity audience gathered at the Barbizon-Plaza on Thursday morning to hear Guy Maier give his program of Adventures with Musical Animals. Animals of all sorts have inspired composers of many nations to do amusing and picturesque things, and Mr. Maier has joined them skillfully into poetic tales—or one long poetic tale, which on this occasion kept his audience spellbound. There were pieces by Ibert, Voormolen, Schumann, Chadwick, Cram, Berners, Stevens, Grieg, Saint-Saëns, Carpenter, and Bob and Ted Maier.

As already repeatedly said, Guy Maier is inimitable. He knows children thoroughly and makes his talk of such a nature that it catches their attention and holds it fast. He makes no pauses, waits for no applause, weaves his story into a picturesque whole, and carries you from forests to railroad yards—where the Krazy Kat has his, or her, abode—in a poetic fancy that is akin to a dream. The adults in the audience have as happy a time as do the children—happier, perhaps, because they are able to appreciate how fine an artistic achievement it is.

Philharmonic Orchestra New Year's Eve auditors at Carnegie Hall had the pleasure of hearing Vladimir Horowitz as the soloist of this festive concert, in the third piano concerto, D minor, by Rachmaninoff. The artist was in superb command of all his best musical and technical resources, and played the brilliant, extremely difficult and somewhat lengthy and diffuse composition with

GERSHWIN NOVELTY POSTPONED

A new composition, The Second Rhapsody, by George Gershwin, which was to have been performed by the Boston Symphony Orchestra in that city, January 29 and 30, will not be heard until some date (as yet unannounced) later in the season.

large sweep, full tonal beauty, and amazing display of temperamental drive, even though he was hampered somewhat by a lagging orchestral accompaniment. The audience gave Horowitz impressive tokens of sincere approbation.

The conductor of the concert was Hans Lange, assistant to Arturo Toscanini. Mr. Lange piloted the orchestra more effectively in its own numbers than in the Rachmaninoff concerto, which found itself in the company of Vivaldi's Concerto Grosso, A minor (edited by Molinari) for strings, cembalo, and organ; Haydn's B flat ("London") Symphony, No. 4; B. & H., No. 98; and The Sorcerer's Apprentice, Dukas.

The Concerto Grosso was done with extreme conservatism which took away a bit of its brightness, but in the Haydn symphony the conductor revealed much impetus and vitality, and the lovely old music sounded at its best. The Dukas work, too, had zest and also much tasteful color and appropriate humorous sparkle. Mr. Lange and his players were well received and rewarded by the audience. The same program had repetition at the Friday afternoon and Saturday evening concerts of the Philharmonic, and also at the Sunday matinee in Brooklyn.

Hans Lange is the second of the guest conductors to take the place of the vacationing Toscanini, the first having been Vladimir Golschmann. The third was Ossip Gabrilowitsch, January 6 and 8 (concerts to be reviewed here later) with a program consisting of Beethoven's second symphony; Tchaikovsky's Romeo and Juliet overture; Schönberg's Verklärte Nacht, for strings; and Brahms' Academic Festival Overture.

JANUARY 2

Guy Maier Guy Maier completed his festival for children at the Barbizon-Plaza on Saturday morning, repeating Hindemith's cantata, Let's Build a City, sung by children from the Henry Street Settlement (conducted by Rosemary Petralia) and giving his audience a gay and truly festive time with a Dance Journey. As at previous concerts of this series, Mr. Maier played little pieces, dances this time, representing various moods and nationalities, and woven into a sort of modern, up to date, fairy tale based upon experiences that might have belonged to any child. He carries the youngsters along with him amazingly, and as a teller of tales he is the equal of the ancient Troubadours or Minnesingers. It seems that his is a new art, or an old art made new; and very delightful it is, even for grown-ups. As for the juveniles, their attention was held from beginning to end of this concert and in fact from beginning to end of the festival.

JANUARY 3

Ralph Schaeffer A flattering reception greeted this young violinist when he made his Town Hall matinee debut. Genuine approbation went to the fourteen-year-old lad's talent and skill. Master Schaeffer's program was taxing with three concertos, Tartini's in D minor, Vieuxtemps in A minor, op. 37 and Dvorak's op. 53, in A minor. Good execution, agreeable tone and vigorous and clean attack are conspicuous with Schaeffer, who has also a refined sense of style.

Nigun (Bloch), Chassidic Dance (Gresser-Franko), Arabesque (Bator) and Introduction and Tarentelle (Sarasate) closed the program. Hubert Giesen deserves praise for

his tasteful and coordinate accompaniments, particularly in the intricate Dvorak work.

Continental Night Fay Marbe, diseuse, gave a Continental Night at the Hotel Plaza on Sunday evening, January 3, and her fashionable audience derived much pleasure from Miss Marbe's clever, finished, and adroitly selected impersonations, steps, and vocalizations. Supper and dancing followed the regular program, which was under the direction of Mrs. Charles M. Seacombe, and presented also the Mischa Violin Ensemble and Manon Bergere, accompanist.

La Argentina Consummate art in terpsichorean gyrations, gestures, facial expression, costuming, and marvelous manipulation of castanets, again marked the performance of La Argentina at sold out Town Hall. She repeated her program of the previous Tuesday evening. One of the additional features however, was the encore number, La Vida Breve, done with tremendous verve and ardor, and received in like manner by the delighted audience. They kept the artist busy also with other unprogrammed dances most graciously granted. La Argentina's success in New York continues unabated. Her next appearance in the metropolis will be on January 31.

Manhattan Symphony Henry Hadley conducted the fourth seasonal concert of the Manhattan Symphony at the Waldorf-Astoria on Sunday evening, presenting for the most part works of eighteenth century composers—one of them a transcription of a Castrucci violin sonata for string orchestra by A. Walter Kramer. There were three soloists: Jose and Jaime Figueroa, violinists, and Jacqueline Rosial, mezzo-soprano.

The grouping of works created during the period of a century made for an evening of tuneful music, which is a welcome change, especially when it is played with the delicacy, spirit, and skill that marked the Manhattan Symphony performance. Of course, there was a symphony (the ninth) of Haydn, who lives again with new life, although he died two hundred years ago. Bach's concerto for two violins, seldom heard here, enlisted the services of the Figueroa brothers, who played with fair if not uncommon skill. Operatic airs, Divinités du Styx (from

Nineteen-Year-Old Pupil of Gescheidt Prima Donna in Fortune Teller

Helen Harbourt, nineteen year old soprano, pupil of Adelaide Gescheidt, who has gained



HELEN HARBOURT,

early recognition in operetta and concert, sang the dual roles of Irma and Musette in

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Gluck's Alceste) and Adieu fiere cite (from Berlioz's Les Troyens), were Miss Rosial's contributions to the evening. She displayed a voice of warmth and beauty in its lower register, and was heartily greeted by the audience.

Grétry's ballet music from Cephale et Procris, arranged in a suite by Felix Mottl, and the overture to Mozart's Don Giovanni completed the program. Henry Hadley's baton, command, unerring musicianship, and resource in tonal nuance and dynamics, topped the artistic doings at this suggestive and stimulative concert.

Don Cossacks Heard in the evening at Carnegie Hall in the 2,000th concert of their career, the Don Cossacks made their farewell appearance in America for the current season. The program consisted entirely of a cappella numbers, the first part devoted to sacred music, the second and third portions to secular numbers. Excerpts of Russian religious music by Tchesnokoff and Lvovsky were included in the former category; the latter comprised arrangements by Dobrowen, Shvedoff, Gretchaninoff and the Don Cossacks conductor, Serge Jaroff; and items by Pastchenko and Nishtchensky. A large audience attended and gave eager evidence of enjoyment. The unique art of this group has become widely and deservedly popular in their two seasons in America. The Don Cossacks are to return here in 1932-1933.

Other Concerts of the Week

Symphony concert sponsored by the Music School of the Henry Street Settlement, Sunday evening, January 3, at The Playhouse. Victor Chenkin, Sunday evening, January 3, The Guild Theater.

Herbert's Fortune Teller, November 26 and 28, with the Montclair Operetta Club, conducted by Julius Zingg.

The Newark News said, "Miss Harbourt commended herself and strengthened the previously favorable impression. Her stage presence is pleasing, she is sprightly in action, her delivery of spoken lines is distinct, her voice is musical in quality and ample in power, and is technically well managed."

The Montclair Times writes: "She again demonstrated the charm and vocal accomplishment which made her stellar performance in Patience memorable. Showing a perfect understanding of the requirements and limitations of the operetta form, Miss Harbourt sang and acted her roles with a grace and ease which never sacrificed the dramatic for the vocal effect."

Miss Harbourt is soprano soloist in the First Methodist Church of Asbury Park, N. J. Among her coming engagements is an appearance with the Apollo Club of Asbury Park at its February concert.

Critics' Concert Nets \$500

The recent Critics' Concert at the Barbizon-Plaza (New York) netted \$500 for the Musicians' Foundation, for whose fund the reviewers arranged the entertainment. Mme. Maria Jeriza contributed \$100 and four autographed photographs of herself, which were purchased at \$5 each by Siegmund Herzog, George H. Hilbert, Mr. Cushing, and Leonard Lieblich. The Critics' Concert will be an annual feature hereafter.

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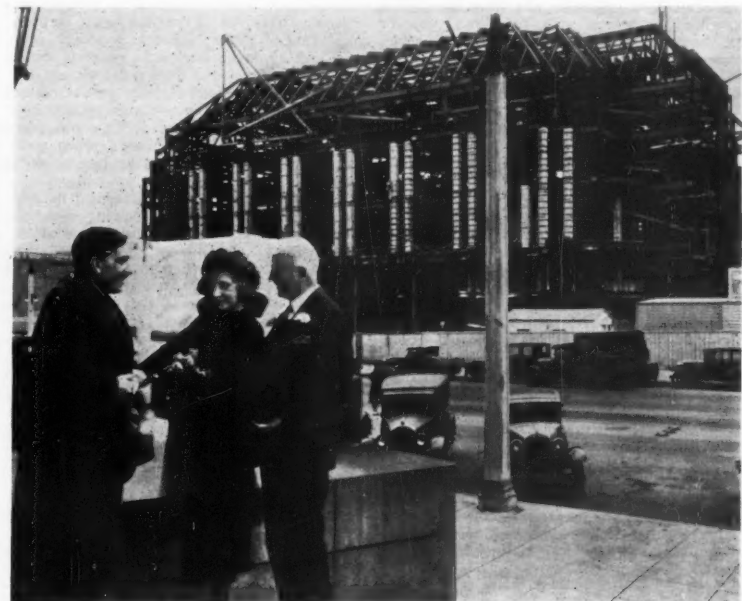
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Mary Garden Thrills Capacity Audience in San Francisco

8,000 Music Lovers Crowd the Exposition Auditorium to
Hear Celebrated Diva With Symphony Orchestra—
Basil Cameron Also Showered With Applause

SAN FRANCISCO.—The biggest night thus far in the current music season was on December 29, when Mary Garden, paying San Francisco one of her all too rare visits, appeared here for the first time as soloist with the San Francisco Symphony Orchestra, under the baton of Basil Cameron, who, upon this occasion resumed his conductorship of the orchestra for the remainder of the year. In the Exposition Auditorium, Miss Garden provided about 8000 music lovers with as thrilling an evening of song as it has been

the Auditorium stage able to create an atmosphere of mystic fascination as did Garden in the lovely Beau Soir. Miss Garden's flaming temperament, her superb histrionic powers and most magnetic personality combine to make her unique among present-day singers. No artist to visit this city in recent years had a more complete triumph or a more deserved one and no artist was ever more gracious. It was Mary Garden's night—her success was both artistic and personal. When Basil Cameron made his first en-



MARY GARDEN SHAKING HANDS WITH GAETANO MEROLA, director general of the San Francisco Opera Company. On the other side of Miss Garden is Angelo J. Rossi, Mayor of San Francisco. The photo was taken on the steps of the City Hall and directly in front of the new Municipal Opera House which is now under construction. Miss Garden sang with the San Francisco Symphony Orchestra.

their privilege to experience. She is one of the few singers who never fails to send her hearers away with much to think over and a great deal to talk about.

In the first half of the program, Cameron and the orchestra accompanied Miss Garden in the *Deux le jour* from *Louise*; directly following the intermission, Miss Garden with the assistance of Sanford Schlusel at the piano, sang several Debussy songs, and concluded the program by singing the *Habanera* from *Carmen* with orchestral accompaniment. Her singing of the *Deux le jour* was admirable, her tones warm, expressive and colorful, her style polished and her interpretation emotionally appealing.

The Debussy songs were exquisitely treated by Miss Garden who has caught the spirit of the French master as have few of her confreres. Never was there an artist on

trance, he was showered with the sort of applause which San Franciscans reserve only for those whom they genuinely welcome. The numbers that he presented were of the French school to conform with Miss Garden's contributions, and included the *Overture to Patrie* (Bizet); *Symphony in D minor* (Cesar Franck), and *L'Arlesienne* (Bizet). It was a fine choice for Mr. Cameron's return. He read feelingly and intelligently and the orchestra played splendidly. In Mr. Cameron's conducting were evident his rich musicianship, his fine regard for rhythm and remote but significant phrases, and his power of welding a multitude of musical details into an impressive, coherent ensemble.

Taken as a whole, this was the season's most memorable concert, thanks to the municipal government. C. H. A.

OBITUARY

Marie Lehmann

Report has been received from Europe that Marie Lehmann, sister of Lilli Lehmann, and a prominent singer in her own right, passed away at her country home near Berlin in mid-December. She sang at Bayreuth in 1876, and with her sister, was a close friend of Richard Wagner. She was a member of the Vienna Hofoper from 1881 to 1902, and spent the last few years of her life in retirement.

Dr. Carter Stannard Cole

Dr. Carter Stannard Cole, physician and amateur cellist, died suddenly at the Barbi-zon-Plaza in New York on December 29 while attending the Critics' Concert. He was sixty-eight years old.

Dr. Cole, who was an ardent music lover, attended the concert with his niece, Katherine Cole, of Chicago. In good health earlier in the evening, he was suddenly seized with a heart attack, dying a few minutes after he had been helped from the hall. Dr. Cole practiced in New York for thirty-eight years.

Hugo Mansfeldt

Hugo Mansfeldt, pianist and pupil of Franz Liszt, died at his home in San Francisco on December 31. He was eighty-seven

years old, and was a prominent figure in San Francisco's musical life.

Mr. Mansfeldt was a fellow student of Moriz Rosenthal and Emil Sauer at Weimar, and was the author of several technical music books. He taught on the Pacific coast, and founded the Mansfeldt Club of San Francisco. A widow and daughter survive him.

Paul Lester

Paul Lester, a professional musician, was killed in a forty foot fall from the viaduct at 155th Street, New York, on January 3. He was twenty-seven years old. Lester was formerly an instructor in trombone at Ithaca College, Ithaca, N. Y., and also played in the National Orchestra. For several months he had been employed as an instructor in the music school of Ernest Williams in Brooklyn.

Leonore McDonough

PARIS.—Leonore McDonough, Cincinnati concert and opera singer, died here on December 23. She was affiliated last season with the Cannes opera, and also sang in Paris. She appeared in light opera in America prior to coming to Europe. S.

Olga Tremelli

ROCHESTER, N. Y.—Olga Tremelli, opera singer, died here on December 29 of heart disease. In private life she was the Countess of Konopasek (Austria) and was forty-six years old.

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RECENT BRAHMS, FRANCK AND FAURE DISCS

Moiseiwitsch, Bachaus and Cortot Record Handel and Paganini Variations and Prelude, Chorale and Fugue—Sigrid Onegin in the Alto Rhapsodie—Fauré's Requiem by the Bach Society of Paris Conducted by Gustave Bret—Addenda

BY RICHARD GILBERT

Hearing the music you want when you want it is something more than a slogan. And the phonographic accessibility to such masterpieces as the B minor mass, madrigals of Orlando Gibbons, Thomas Morley and Thomas Weelkes, Pelléas et Mélisande and portions of the Nibelung's Ring constantly demonstrate the axiom. Another work to add to the already famous and quite comprehensive array of recorded productions of estimable musical creation is Brahms' setting of Aber abscheit, wer ist's? from Goethe's Harzeise im Winter—usually known as the Alto Rhapsody, with orchestra and male chorus.

This tonal setting of Goethe's characteristic description of a young man who was driven into melancholy by reading Werther's Leiden is too infrequently proclaimed from the concert platform. Incidentally, it has not been given presentation in New York City for at least four years. More seldom still is the work given the services of such an unusually accomplished contralto as Sigrid Onegin or such a perfectly trained chorus as the Berlin Doctors Choir. In taking the rhapsody from Brahms' score, which bears the opus number 53, and placing the resultant sound frequencies in liberating record grooves the German Electrola (H.M.V.) people also summoned the services of Dr. Kurt Singer, conductor, and the superb Berlin State Opera Orchestra.

Despite the brevity of the Alto Rhapsodie it is one of the most moving works Brahms

has given us, wherein he reveals himself as a romantic in the highest and finest sense of the term. The work is in a class with the noble Requiem, the Schicksalslied and the serious songs. It is of interest to note that Mme. Pauline Viardot-Garcia sang the alto part for the first time. The composition of the piece is dated 1870, two years after the writing of the Requiem.

The two discs (Nos. 7417 and 7418*) have been repressed for local distribution from foreign-made matrices, first published about a year ago in England. These records constitute one of those too infrequent experiences in which may be found perfect coordination of solo voice, choir and large orchestra. Phonographically the parts are delicately balanced and the distribution of timbre sonorities, together with the commendable acoustic reflexions of the Berlin auditorium, gives a life-like clarity to the reproduction throughout. In short, the records realize all the potentialities of the modern electrical phonograph.

Mme. Onegin's voice is in rare form and her sensitive interpretation is a model of poetic comprehension. From the very beginning—where "the figure of the wanderer in dark woods groping his way with incurable pain at his heart" is painted by the soloist in a movement of uncertainty and misgiving—Onegin's heart and soul is in this text; her rich, voluminous tones tincturing each implication of the poet and the musician with an exact degree of luster or sombrousness as the changing mood requires. The perfect concord of the choir will arouse your admiration. Their entry as they support the solo voice in the prayer—If from Thy Psalter, Father of Love—sets an example of fine choral intonation. The orchestra likewise is inclined toward mellifluous concert. Dr. Singer is to be commended for his musicianly concept of the whole and also worthy of praise is the flawless redaction supplied by the recording engineers.

Sigrid Onegin has made a record which will amply repay investigation: Ruhe, Suseliebchen (op. 33, No. 9), and Von ewiger Liebe (op. 43, No. 1). These songs have the accompaniment of the proficient Franz Rupp. It would be difficult indeed to find Lieder singing superior to this displayed on record No. 7402. The recording is excellent.

Victor Album Set No. M144 contains the Variations and Fugue on a Theme by Handel, op. 24 among Brahms' piano compositions. The performer is Benno Moiseiwitsch. Records Nos. 7419 and 7420* give us Wilhelm Bachaus' essay of the Paganini Variations (fourteen from Book I and fourteen from Book II), op. 35.

The former variations are more deeply felt, more poetically inclined music; the Paganini, as might be expected from this source of inspiration (theme No. 24 of the violinist's Capricci, op. 1), have a greater flourish for technique. Both Moiseiwitsch and Bachaus conquer the difficulties inherent in the works with amazing skill and individual feeling. The recording, however, is only fair. In the light of the most recent advancements in pianistic registration (Percy Grainger's Bach transcriptions for Columbia, as an example) these discs leave much to be desired. Certain high cycle frequencies come through with over-amplified prominence, occasionally destroying the sound level and distorting the players' intentions. With a little experimentation with proper needles and volume adjustment, some of these flaws may be overcome. The music, although heard often in concert, is seldom attempted by the average pianist until his technical ability has reached a point where, as J. A. Fuller-Maitland says, "the difficulties of these variations are part of his ordinary day's work."

Alfred Cortot's name has not been prominent among domestic releases for some while (not since the set containing his recordings of Chopin's Ballades was published here last summer) and the records of César Franck's Prelude, Chorale and Fugue mark his return appropriately, especially as the work is a favorite with this pianist. The recording is good and Cortot's interpretation need not be commented upon except to say that it is authoritative. Records Nos. 7331 and 7332*.

In the same vein of Franck's inspiration is the organ work, Chorale No. 1 (in E) (Discs Nos. 36041 and 36042*). It is played by Gug Weitz on the organ of St. Thomas's Church, Wandsworth, London, England. Mr. Weitz is a Franck specialist. The re-

production obtained is full-volumed, rich and, for the most part, singularly lucid. I would star these records as exceptional examples of reproduction of an instrument more usually recalcitrant before the microphone.

It is a mystery to me why the Victor authorities saw fit to issue the four records comprising the French H.M.V. recording of Gabriel Fauré's Requiem. Just what appeal this work will have in America is a subject of some doubt. Not only is it weak in structure but it is the sort of perfumed and flocculent music that becomes after a while excessively tiresome. True, the work contains something of that incomparable poetry, mystery and exquisite harmonic richness which were Fauré's yet one does not look for just these qualities, so delightfully pervading his chamber music and piano miniatures, in a liturgical edifice. Better still would have been the publication of Fauré's piano quartets or the string quartet, the last work to leave his pen.

The Requiem was first performed in 1888. It is composed of the following numbers, none of which conforms to liturgical requirements: 1. Introit and Kyrie; 2. Offertorium; 3. Sanctus; 4. Pie Jesu; 5. Agnus Dei; 6. Libera Me; 7. In Paradisum.

Fauré was organist of the Church of the Madeleine for nine years. It was while filling this position that he composed the requiem. The Church of the Madeleine was noted for the sensuousness of its music and Gounod's masses were, it is said, regarded "by ladies of fashion and quality as something in the light of an orgy."

The reading given by the chorus of the Bach Society, Paris, with orchestra and organ (M. Cellier), Gustave Bret conducting, is authentic and musicianly. The music disengages nicely and closely approximates the original performance. Mme. Malnory-Marseillac, mezzo-soprano, and M. Morturier, bass, sing the solos superbly. The records are four (Nos. 11154 to 11157 inclusive*) and, unfortunately, are not contained in an album.

Addenda: Mischa Elman continues his recording with Raff's Cavatina, op. 85, No. 3.



PORTRAIT OF ALFRED CORTOT
Lithograph by Henri-Matisse
By courtesy of the Museum of Modern Art

and Schubert's Serenade (No. 7461). I do not believe that there is a demand for this type of recorded music; but, if there is, I hope my readers will set me right. Elman's playing is finished and the reproduction excellent. . . . A disc which is listed in the \$2.50 series (No. 8222) is Gigli's Brindisi—Viva il Vino spumeggiante from Cavalleria Rusticana (with Metropolitan Opera Chorus and Orchestra) coupled with Occhi turchini (Pagliara-Denza). I cannot arouse much enthusiasm over this record except to say that the technical fractions—vocal, instrumental and mechanical—are exemplary. . . . Hulda Lashanska, an important figure in any catalogue, reveals her beautiful voice in Fiddle and I (Weatherly-Goodeve) and Angel's Serenade (Millard-Braga). The selections are sung in English to orchestral accompaniments. Record No. 1548. . . . Paderewski plays the Spinning Song (Wagner-Liszt). I must report that I am more pleased with Brailowsky's Brunswick recording of the same arrangement. Another ten-inch, No. 1549. . . . John Charles Thomas tries black-face singing and a bit of crooning: Gwine to Hebb'n (A Negro Sermon in Rhythm) (Clement Wood-Jacques Wolfe), and Mah Lindy Lou (Strickland). I wish this admirable baritone would record something of more permanent worth. But, if you like this music, you will find no better interpretation of it elsewhere. It is Victor's Record-of-the-Month. No. 1544. . . . All of the above is to me uninteresting, rather trite music. I would like to know the national sales figures after these discs are on the market several months. Nothing else will convince me that there is (or is not) a demand for records of this sort.

NEW YORK TO HEAR YOUNG PIANIST

Irma Aivano, pianist, whose Town Hall recital scheduled for March is under the NBC Concert Direction, is twenty-one years



IRMA AIVANO

old and of a stanch Italian descentancy, although she was born in New York.

From childhood Miss Aivano showed a talent and love for music, but her special leaning was for the piano. About seven years ago the youthful pianist was recommended to Maria Carreras and Mme. Carreras took Miss Aivano under her guidance. The young artist has been working with this teacher ever since. She has often taken part in Mme. Carreras' master classes at the Cincinnati Conservatory, and in Rome, Italy. Besides piano Miss Aivano has studied counterpoint and composition.

Among the unusual works which she will present at her Town Hall recital in the spring are the Variations of Bach-Liszt on Wien, Klagen, Sorzen, Gagen, which are rarely played. At her Town Hall debut recital last year she played the toccata and fugue in D minor of Bach-Busoni and the Thirty-two Beethoven Variations.

Of this young pianist, who at seventeen was awarded the first prize for essay writing by the Grand Jury of Associations for the County of New York, the New York critics made the following comments last year at her debut. The New York Times stated: "Miss Aivano's interpretations were indicative of her youth, not in any derogatory sense, but because of their spontaneity and freshness."

In the New York Sun it was remarked that Miss Aivano "disclosed a lyric musical gift of unusually high order. She was incapable of striking a hard, harsh note and her sentiment showed fine instincts. There were certain quiet passages in her work which bespoke good color resources. She was warmly applauded by a large audience."

The New York Telegram found "Miss Aivano showed her command of a sound technic and a talent of much promise." And the New York World also found that "She has undoubted talent and musical touch, lyric tone and unobtrusive technic."

"Her program held much exacting music. She displayed positive talent of a most promising sort," said the New York Evening Journal, and the New Yorker Staats-Zeitung found that "This young and indisputably gifted artist can already assure a varied fine feeling and a considerable technic. Dynamics and phrasing are very well expressed and show particular individual power. Her Bach toccata and fugue in D minor was especially good and through it showed exceptional finger technic, marked rhythm and praiseworthy style very advantageously. Her Beethoven variations were also very acceptable. She offered her program with recognized taste and temperament and had the rich and hearty approval of her public."

Ysaye-Busoni Caricature

In the December 26 issue of the Musical Courier (page 7) there appeared an illustration captioned Ysaye's Caricature of Busoni. The title should have read, Busoni's caricature of Ysaye.

Ricordi to Occupy New Quarters

G. Ricordi & Co., music publishers, have leased the building at 12 West 45th Street, New York, for a period of ten years at the total rental of approximately \$140,000.

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Syracuse Honors Dr. Howard Lyman

SYRACUSE, N. Y.—Dr. Howard Lyman, in his twentieth year as conductor of larger choral presentations in Syracuse, N. Y., has conducted the voice and choral departments of Syracuse University in two highly successful presentations. Verdi's *Aida* was given its second production by this chorus last month in Crouse College Auditorium. The visiting soloists were Dan Gridley, tenor; Frederic Baer, baritone; Emily Roosevelt, soprano; and Edwina Eustis, young contralto of the Philadelphia Opera and the opera school of the Curtis Institute of Music. Both Mr. Gridley and Mr. Baer have appeared previously with the univer-



Photo by Barnard, Syracuse

DR. HOWARD LYMAN

sity chorus in operatic performances, and the high place occupied by these artists was justly sustained by their use of voice, style and art in the *Aida* roles. Emily Roosevelt, new to Syracuse, revealed a voice of excellent range, power and control. Edwina Eustis, following her recent New York recital debut, was heard for the first time in opera in Syracuse. Her portrayal of Amneris manifested luscious quality of voice as well as histrionic gifts.

The chorus of 200, numbering many singers from the city as well as the university, won praise for its balance, precision of attack and release and for its shading and climaxes. Horace Douglas of Syracuse, official organist of the university chorus, provided accompaniments for both soloists and chorus, and received well deserved applause from the huge audience. Dean Harold L. Butler of the College of Fine Arts came to the stage at the conclusion of the second act, and in the name of the chorus and the university, paid public tribute to the accomplishments of Dr. Lyman in his twenty years as conductor in Syracuse, presenting him with a suitably engraved loving cup.

HANDEL'S MESSIAH PRESENTED

December 13, the Choir of University Methodist Church, another of the choral organizations in Syracuse under the direction of Dr. Lyman, gave an elaborate production of Handel's *Messiah*. There was a chorus of over 100 voices, and the soloists included Miss Roosevelt in the soprano role, which she sang with poise and authority, and John Barr, young tenor of the Juilliard Opera School, who made his first appearance in this production, and won favorable comment from audience and press. Two local soloists, Genevieve Hoffman Gormel, contralto, and Arthur W. Hawkins, baritone, completed the solo quartet and sustained their portion of the work in a meritorious manner. Helen Bright, organist of Scranton, Pa., and an honor graduate of the College of Fine Arts, played her first performance of the *Messiah*, giving excellent support throughout. The chorus revealed fine diction, and good shading and climactic effects. This event was a major musical offering of the year in Syracuse, and the audience included standees, with many turned away.

J. D.

French Criticism of Raynor

Sydney Raynor, American tenor, recently concluded a month's engagement in opera at Lyons, France. He sang *Rigoletto*, *La Bohème* and *Tosca* in Italian and *Faust* and *Werther* in French. *Le Salut Public* said: "This remarkable singer has a magnificent voice and advantageous physique and is an excellent comedian. He made what one might call a sensational debut in *Tosca*. What a shame that this artist of the first order is only engaged for one month."

Equally favorable was the Republican: "The great success of the matinee was for

Sydney Raynor. This tenor, who has a beautiful warm voice, is also an excellent actor and the enthusiastic applause was no doubt caused by his magnificent singing as well as by his acting."

Following the engagement, Mr. Raynor returned to the Opera Comique, where he sang *Des Grieux* in *Manon*, and *Don Jose* in *Carmen*. During December he sang *Faust* and *Manon* in Toulon.

Adolf Busch in St. Louis

The Gordon String Quartet and the English Singers Offer Recitals

ST. LOUIS, Mo.—The appearance of Adolf Busch with the symphony here added another success to that virtuoso's experience in this country. His sudden appearance and the concurrent universal acclaim set before him unusually difficult handicaps, but he had no trouble whatever in convincing his audience of his superiority. He played the Brahms concerto for violin and orchestra in D major, op. 77. His tone was usually full and smooth, except for portions in which his German emotionalism gained the upper hand when the tone became forced and strident.

The Gordon String Quartet gave a fine performance of Debussy's G minor quartet in its concert at the Odeon, which was sponsored by the Civic Music League. The program opened with the Beethoven quartet in F minor, op. 95, and concluded with three short numbers: Folk Song Fantasy, Dance to Your Daddy, by H. Waldo Warner; Night (Bloch) and Étude de Concert (Sini-gaglia). The melodiousness of the last number was pleasing and at the first hearing not cloying.

The English Singers appeared at Howard Hall under the auspices of the Principia Concert Series and gave one of their usual fine interpretations of madrigals and folk songs. N. W.

Paris Critics Praise Florence Stage

Florence Stage, pianist, recently heard as soloist in the second Rachmaninoff concerto in Columbus, Ohio, with the Detroit Symphony Orchestra, performed this same work in Paris last spring when she was the soloist with the Padeloup Orchestra. At that time the *Paris Le Soir* commented: "The most important concert of last week was that by the Padeloup Orchestra directed by Inghebrecht and with Florence Stage as soloist playing the Rachmaninoff concerto No. 2, and therefore above criticism."

La Guide Musical of Paris found at that time that: "Florence Stage played the Rachmaninoff work with brilliant success. Miss Stage displays the very best qualities of precision, delicacy and charm. Her playing is dignified by simplicity and the exclusion of all virtuoso mannerisms. We were greatly impressed by her rare gift of interpretation. She won a brilliant success."

Le Courier Musical commented to the effect that "in mentioning the Padeloup concert, we desire to applaud the playing of Florence Stage. She gave eminent proof of excellent style and sureness of technic. Especially in the second andante movement, where the piano leads with flute obligato, it was rendered with exquisite poetic sentiment."

Miss Stage will be heard in a New York concert this month. She is an artist-pupil of Emil Sauer of Vienna and counts among her earlier teachers Burleigh Cutt and Leah Wyckoff of New York City.

New Hadley Suite Played Seventeen Times

Henry Hadley's Chinese Suite, *Streets of Peking*, has had seventeen performances thus far: Tokio, The New Symphony Orchestra, conductor, Henry Hadley; Chicago, Chicago Symphony, conductor, Frederick Stock; Los Angeles, Los Angeles Symphony, conductor, Arthur Rodzinski; New York, Manhattan Symphony, conductor, Henry Hadley; Boston, People's Symphony, conductor, Henry Hadley; N. B. C. Rapee Symphony, conductor, Henry Hadley; Philadelphia, Pennsylvania Symphony, conductor, Henry Hadley; Detroit, Detroit Symphony, conductor, Ossip Gabrilowitsch; Rochester, N. Y., Rochester Symphony, conductor, Henry Hadley; Cincinnati, Cincinnati Symphony, conductor, Fritz Reiner; Stadium, New York Philharmonic, conductor, Fritz Reiner; Boston Symphony, conductor, Henry Hadley (twice in Boston and once in Cambridge); Boston Pops, Boston Symphony, conductor, Henry Hadley.

George Liebling Opens Concert Series

Recent activities of George Liebling, pianist composer, include the opening of the concert series at Palos Verde, Calif., a program for the Daughters of the American Revolution of Los Angeles; soloist with the Los Angeles Orpheus Choral Club, and a concert at Coronado Beach, Calif.

Mr. Liebling's compositions have been featured in many concerts on the Coast.

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Berlin

(Continued from page 5)

erage audience with its hard and bitter sounds.

Roger Sessions' symphony is a mixture of many modern ingredients, with Stravinsky at the bottom. But a very remarkable Largo has individual traits, broad melodic lines, solemnity in its tone color and even something like beauty.

The most popular and effective piece of the entire program was Gruenberg's Jazz suite. In virtuosity of writing and orchestral treatment Gruenberg by far surpasses his competitors on the program, but the musical content of this brilliant piece is rather meagre. Conventional ideas and cheap effects fill the score too abundantly.

AMERICAN ARTISTS WELL LIKED

Aside from Yehudi Menuhin, who set Berlin afire with his performance of the Mendelssohn concerto, two other American artists have appeared in Berlin recently.

Leonora Cortez, the well-known American pianist, has become a regular visitor in Berlin. Her recital aroused much comment and her achievements were fully appreciated here. Her playing of Schumann's difficult Toccata was an admirable feat of virtuosity. Chopin's etude in thirds was rapturously demanded for repetition.

Another American pianist, Julian de Gray, made a successful debut. He is a cultivated player, combining mechanical facility with good taste and considerable intellectual capacity. The special feature of his program was the Stravinsky sonata, played with the neatness and cool clearness appropriate to its linear and constructive style. Bach, Beethoven, Chopin and Ravel pieces gave the player occasion to show his versatility in a favorable light.

ALL-BEETHOVEN

A number of string quartets have been heard in recitals. The Lener Quartet is doing Beethoven's quartets in their entirety, three of the six recitals having already taken place. The last was crowned by an excellent reading of the E minor quartet, op. 59 No. 2, in which the eminent qualities of this ensemble became convincingly manifest.

The Kolisch Quartet is also generally acknowledged one of the leading chamber organizations. The second recital of the Kolisch people devoted itself too to Beethoven and proved to be highly enjoyable. The F major quartet, op. 59, No. 1, especially, was played with temperament, manly vigor, plastic distinctness and emotional intensity.

BELGIAN QUEEN SPONSORS CONCERT

The Belgian Quartet (Messrs. Marcel Maas, Georges Lykondi, Charles Foidart, Joseph Wetzels) gave a second chamber recital, under the patronage of the Queen of the Belgians. A brilliant proclamation of Brahms' piano quartet in G minor showed the Brussels artists at their best and was vigorously applauded. The hardly ever heard unfinished quartet of Guillaume Lekeu, the highly gifted Belgian composer who died in his youth, was also welcome.

TWO SPANIARDS

Casals' only recital offered a Brahms sonata, followed by a Bach solo suite, and smaller pieces by classical and modern composers. The cellist was ably supported at the piano by Otto Schulhoff.

André Segovia, the solo king of the guitar, also fascinated a large audience. The Spanish artist obtains from his instrument a great variety of delicate, charming and surprising effects and makes even a Bach fugue appear appropriate to the guitar. His program contained works of Sor and Wess (the two classical composers of guitar music in the 18th century), several Bach numbers and modern Spanish pieces. Segovia had a remarkable success.

KLEMPERER FOR OPERA

Otto Klemperer, stormy petrel of Berlin's musical life, has at last found an artistic anchorage. That is, he has consented to accept the offer of the State Opera to become one of its conductors, his activities being limited to a number of operatic productions, chiefly important revivals and novelties.

Klemperer, it will be remembered, was in supreme command of the State Opera's second house (popularly known as the Kroll Opera), and had within a short time made it famous as a vehicle for the reform and rejuvenation of operatic production along revolutionary lines, much as his master, Gustav Mahler, did in Vienna a generation ago. The Kroll Opera was closed for reasons of economy, and Klemperer lost his fight against the authorities for the restitution of his directional powers.

Now, by way of compromise, he has been given an appointment in the old but renovated State Opera (Under den Linden) to carry on to a limited extent the kind of artistic mission for which he is known.

DELIGHTFUL MOZART REVIVAL

Klemperer's first essay under this arrangement is a revival of Mozart's *Così fan Tutte*, which had not been heard in Berlin for several years. The first performance of this revival reflected in its musical as well as in

its scenic parts the vigorous personality of Klemperer in every detail.

That influence is most pronounced and most direct in the orchestra. A more luminous, careful and polished orchestral performance of Mozart's score can hardly be imagined. The orchestra had been reduced to about forty players, every one being an artist of high ability. Klemperer himself accompanied the recitatives on a harpsichord.

The singers measured up only partly to the high standard of the orchestra. The men were excellent in every respect; especially Helge Roswänge and Willy Domgraf-Fassbänder excelled as singers and as actors. Of the women only Lotte Schöne (as the cunning chambermaid Despina), was fully worthy of the extraordinary occasion. The chief characters (the two amorous sisters Fiordiligi and Dorabella), sung by Käthe Heidersbach and Eldriede Marherr, failed to satisfy very high demands. The scenery and costume had been devised by Teo Otto, who had for no obvious reason transposed the entire action from the rococo age to the Empire fashion in dress, architecture and furniture.

PRUSSIAN STATE WITHDRAWING OPERA SUBSIDIES

Stubborn rumors to the effect that all state theaters in Germany are to be closed as the result of the country's financial straits are denied by the government, at least so far as they concern Berlin. Nevertheless the state theaters of Cassel and Wiesbaden, the only operatic institutions outside Berlin that are supported by the Prussian treasury, are to have their subsidies withdrawn in the near future, which virtually means that they will have to suspend activity. All this illustrates the critical and precarious situation in which the German theater and opera find themselves at this time.

In September it looked as if the concert season would also become a victim of the bad times. In the three months which have elapsed, however, it seemed apparent that at least in Berlin, concerts of extraordinary quality are still able to attract a large public. The Furtwängler Philharmonic series, especially, are almost always sold out, and Bruno Walter concerts follow as a close second.

HUBERMAN POPULAR

For Furtwängler's fourth symphony concert, an eminent attraction was Bronislaw Huberman, who has become a very popular violinist in Berlin. He played the Brahms concerto in superb style, with virtuosity and beauty of tone.

JUVENILE STRAVINSKY

The novelty of the program was a very old Stravinsky composition, never before played here. This *Scherzo Fantastique*, written by Stravinsky during his years of study with Rimsky-Korsakoff, already shows an astonishing mastery of orchestral treatment, whereas the musical substance reflects great models like Wagner, Richard Strauss and Rimsky-Korsakoff. On the whole, this juvenile piece is more pleasing to listen to than most of the recent products of Stravinsky, with their dry artificiality. Furtwängler began the program charmingly with the rarely heard Haydn symphony in E flat, No. 99, and ended with Tchaikowsky's brilliant (but already a little old-fashioned) orchestral fantasy, *Francesca da Rimini*.

YEHUDI MENUHIN TALL AND SLENDER

In Bruno Walter's fourth symphony concert Yehudi Menuhin made his only Berlin appearance during the present season. Yehudi is no longer the robust boy, but a tall, slender youth. His playing of a Mozart concerto and of the Mendelssohn concerto must be called miraculous. He possesses not only perfection of mechanism, but also a sure feeling for style, and a straightforward simplicity, directness and soundness of interpretation. He made the hackneyed Mendelssohn concerto fresh and interesting and did the dangerous slow movement without lush sentimentality, yet with impressive warmth and purity of melodic design.

A FRANK LOCAL NOVELTY

Dr. Heinz Huger's last symphony concert showed the conductor at his best in a spirited and passionate performance of Tchaikowsky's *Pathetic Symphony*. Two soloists participated in the concert. Sigrd Onégin sang arias from Bruch's *Achilles* and Verdi's *Don Carlos*, with splendid vocal display. The French pianist, Paul Laymonet, played with superior art, Saint-Saëns' formerly so well liked concerto in G minor and, as an agreeable surprise, César Franck's *Les Djinns*, never before heard in Berlin, strange to say. Effective fragments from Prokofiev's opera, *The Love of the Three Oranges*, including the brilliant march, were the opening number of the program.

REZNICEK PRODUCING VIGOROUSLY

Dr. Frieder Weissmann alternating with Dr. Ernst Kunwald in the conductorship of the Berlin Symphony Orchestra, made us acquainted at his last Sunday concert with Emil von Reznicek's most recent orchestral composition, an overture entitled *Raskolnikoff* No. 3.

At the age of seventy-two, Reznicek is an astonishingly vigorous and active composer,

and only a few weeks ago he brought out a new opera in Stuttgart, which is already making its way through the sadly diminished opera houses of Germany, and will reach Berlin within the next few months. The Haskolnikoff overture shows the hand of a master in the suggestive use of orchestral material; in its thematic construction the piece makes a somewhat rhapsodic impression.

Tamara Lenska, a very young Russian girl, just beyond the child prodigy age, impressed listeners strongly by the brilliant and eminently musical playing of Liszt's concerto in E flat. Dr. Weissmann found occasion to show his powers as a conductor in Schubert's *Unfinished* symphony and in Ravel's *La Valse*.

London

(Continued from page 5)

repress his giggles, they could have done the same.

FIRST—AND LAST

This item, and four others on the program, were first performances in England (or anywhere, for all I know), which reminds me of the negro who had his first ride in a trick aeroplane. He thanked the pilot for the two rides, on the ground that it was his first and his last.

My ribald diversion must not be taken to apply to Aaron Copland's *Piano Variations* (1930), whose rich but sour sonorities should be endured at least twice in order to be appreciated. I heard them only once. Mr. Copland is vital but relentless. There are no softer moods, only stark violence. May be he is right considering the parenthetical "1930." The composer played his own work.

A pupil of Copland, Paul F. Bowles, twenty, of New York and Paris, has had the hardihood to write a "sonata" (sonatina would be exacter) for oboe and clarinet. It was played at this concert by a Miss and a Mister, and I never heard two different instruments sound more nearly alike. Here is fifteen minutes of rhythmic counterpoint, borrowing its color and expression from the bagpipes and the barnyard. Its obvious humor is at least sometimes intentional, which is remarkable for one so young. Bowles, a former employee of the American Embassy in Paris, has talent.

SETTING JAMES JOYCE

Then we had Israel Citkowitz, who goes to James Joyce for his lyrical inspiration. The *Five Songs* from Joyce's *Chamber Music* (beautifully sung by Tatiana Makushina at this concert), proved to be a sort of French post-impressionism with plenty of advanced harmony and enough rhythmic complications to be almost unrhythmic.

NEARLY MEXICAN

There was also a piano sonatina by Carlos Chavez which should promise as well as the author's southerly origin. It is bright, brilliant and harsh. Though radical it concedes something to untutored ears.

The only familiar item on the program was Roger Sessions' piano sonata, previously discussed in the *Musical Courier* from Oxford and points south. It was played by Irene Jacobi.

I was asked by non-American listeners whether this program was representative of American music, and had to deny the soft-headed impeachment. Somebody wrote that it was representative of the Café du Dome. We certainly are a young country, when you come to think of it.

ENGLISH NATIVES NEGLECTED

If American music did not draw the expected mob to the Aeolian Hall, English music, made by the full-sized B.B.C. Orchestra, did not do so very much better (proportionately) at Queen's Hall. Ah, but these are the days of glowing nationalism, when foreign broccoli and foreign musicians are happily under a cloud.

This, equally happily, does not refer to dead composers who are beyond passports and income tax; so the Freischütz overture and the Schumann piano concerto are still allowed to sweeten a program consisting of Ethel Smyth (*Three Moods of the Sea*), Vaughan Williams (*Pastoral Symphony*) and Constant Lambert (*Music for Orchestra*), which I am—again happily—excused from reviewing because, being a good American, I patronized the home product at that precise hour.

In another English program, given by the New English Music Society, *Five Mystical Songs* by Vaughan Williams were beautifully interpreted by Keith Faulkner, (one of England's best young baritones), a chorus and a chamber orchestra conducted by Anthony Bernard. A new *Symphony for Strings*, by Lennox Berkeley, was given its first performance but failed to "ring the bell," as did Constant Lambert's *Rio Grande*, a favorite confection in these parts. It sounds better than it is.

ROBESON HEARD; TAUBER NOT

An Albert Hall concert by Paul Robeson, the colored baritone, (a big favorite here), revealed that artist as excelling himself in spirituals and some Russian songs, sung in

(Continued on page 32)

FOREIGN NEWS IN BRIEF

Encores Bring Reengagement

FLORENCE.—Minna Krokowsky, violinist, was encored five times at her recital here, and reengaged for another concert the following week. Miss Krokowsky also appeared in Rome, Spezia, and Arezzo, and will play in Milan next month. She spent the earlier part of the season touring Germany, Austria, and France. S.

352 Anxious Composers

PARIS.—In the composition contest organized by the French Comité National de Propagande pour la Musique, 352 manuscripts were received, and the jury is now at work on the judgment. The winner will be announced this month. S.

The Lyric Republic

BARCELONA.—At the current opera season here (Teatro del Liceo) these singers will appear in the Italian works: Soprani: Mmes. Arangi-Lombardi, Carosio Cigna, Spani, Scavizzi and Zamboni; mezzo-soprani: Mmes: Buades, Rossini and Toini; tenori: MM. Grando, Marini, Palet, Pétile and Wesselovsky; baritone: MM. Boroniuovo, Guicciardi, Morelli and Viviani; basso: M. Donaggio, conductor of the Italian repertory, Maestro Antonino Votto (formerly of La Scala). A.

Opera for South Africa

BERLIN.—Arrangements are under way for a South African operatic tour next summer, to be undertaken by a company made up of singers from various small lyric theatres in Germany. Wagner and Mozart operas are to be featured. T.

Rare Verdi Letters

ROME.—Our Italian Academy has been presented with 143 unpublished Verdi letters, covering the years between 1849 and 1872; the gift also includes the original libretto of The Masked Ball, which was at first called The Vendetta In Domino, and had to be renamed in view of its political plot concerning a royal assassination. T.

Monnaie to Give Operettas

BRUSSELS.—Our Monnaie Opéra, after its regular eight months season will give a Summer run of operettas in order to help the exchequer of the institution. P.

Cavalleria Librettist Honored

ACI-TREZZA (ITALY).—January 27 will mark the tenth anniversary of the death of Giovanni Verga (librettist of Cavalleria Rusticana and author of I Malavoglia) who was born in this place. In honor of the late writer, the name of the village will be changed to Aci-verga. N.

Conductors' Carnival

PRAGUE.—Pierre Monteux, Ernest Ansermet, Zemlinsky, Bruno Walter and Molinari have been engaged to conduct the Prague Philharmonic this Winter. T.

More Austrian Festivals

VIENNA.—St. Wolfgang near Salzburg, a summer resort where several famous artists are making their summer homes, will hold a festival next year. The town is known as the scene of the play, The White Horse Inn, and a festival production of this piece will be appropriately staged in the open, on the plaza in front of that celebrated hostelry. Emil Jannings, a summer inhabitant of St. Wolfgang, and Maria Jeritzka, who spends the summer at near-by Unterach, are to be the chief actors of the production. P. B.

Jazz "Sängerkrieg"

VIENNA.—Vienna will be the scene of a contest between the different jazz orchestras of the city. A jury consisting of Franz Lehar, Josef Marx, Professor Kabasta and Max Ast (the last two from the Austrian Broadcasting Service), Alfred Piccaver (American tenor of the Staatsoper), and other connoisseurs, will award the Gold Ribbon to the winning band. P. B.

Mozart's Anniversary Observed

VIENNA.—December 6, the 140th anniversary of Mozart's death, was commemorated at Vienna with a ceremony in the house, Rautensteingasse 8, which is called Mozart Court, and which stands on the site of the house where Mozart died. A big choir sang some of Mozart's compositions, and after this, Austria's President, Wilhelm Miklas, unveiled a memorial tablet. The Staatsoper observed the day with a performance of The Marriage of Figaro, and at the Konzerthaus Bruno Walter conducted Mozart's Requiem. P. B.

Old-New Concert Hall

VIENNA.—The hall where Beethoven himself often appeared as pianist and chamber music player in semi-private matinées, has now been renovated and put into service again as a concert hall. It is named Streicher-Saal, after the family of Streicher in whose salon (now turned into a concert hall) many great artists of last century—

Beethoven, Jenny Lind and others—used to be frequent guests and performers. The reopening of the hall took place under the auspices of the newly founded New Viennese Music Community, with music by prominent contemporary Viennese composers such as Korngold, Berg, Bittner, Weigl, and Kornauth. P. B.

Unknown Brahms Museum

GMUNDEN.—An interesting fact has been brought to light in newspaper articles. This little town (in the Salzkammergut) possesses a most interesting Brahms Museum. Gmunden is situated near Bad Ischl, where Brahms spent twelve summers of his life, and often visited his friends, the Miller-Aichholzs. In their villa that family has installed a museum of rare Brahms relics. Two rooms are exact replicas of Brahms' Ischl summer home, and hold the entire furniture which has been brought here from Ischl, among them a closet in which some of Brahms' suits are still hanging as the composer left them. P. B.

Czechoslovakia's Prizes

PRAGUE.—At the annual distribution of the State prizes for music, art and literature, the 1932 awards for music were again divided between musicians of Czech and of German nationality. The Czechs chosen were Alois Haba, who received the prize for his quarter-tone opera, The Mother, recently produced at Munich; and Jaroslav Kocian, the violinist. The German winner was Franz Langer, pianist and professor of the German Academy of Music at Prague. R. P.

Publishers Cease Business

VIENNA.—Artaria and Company, one of Vienna's oldest music publishing firms, are closing down. They have been in existence since 1770, and were the first publishers of Haydn, Mozart and Beethoven, and in later years of Schubert, Paganini and Rossini. For several decades past the firm had given up the music publishing business and had limited their activities to the publication of art prints. P. B.

Ancient and Modern

TURIN.—Pergolesi's Serva Padrona, delightful intermezzo of the 18th century, is being revived here. With it (patterned after the same style) will be presented the Amoroza Fantasma, a new short sketch composed by Julius Cesar Gedda. D. S.

Richard Strauss for Salzburg

SALZBURG.—Plans for the 1932 Salzburg Festival are now under way, and the program is almost entirely fixed. Richard Strauss has consented to conduct Fidelio at Salzburg, where he has not appeared for six years. His Woman Without a Shadow is to have a place in the Festival repertoire and will be conducted by Clements Krauss. Mozart's Idomeneo, in Strauss' arrangement, is also being considered, to be given under Krauss' baton. It is planned to give a performance of Bach's B minor Mass with the chorus of the Vienna Opera, under the direction of Clements Krauss. Besides Krauss and Strauss, Bruno Walter's services as a conductor are already assured. P.

Pianist Pedagogue's Lecture-Recitals

LONDON.—Mme. Levinskaya, principal of the Levinskaya Pianoforte College, opened a series of three interesting lecture-recitals which she has entitled Imagery in Music, The Art of Pianoforte Playing Through the Ages; National Cameos. Of the first of these, given at The Faculty of Arts, the Daily Telegraph critic, after praising the wise grouping of the various types of program music played discussed, added: "Madame Levinskaya's neat and pointed playing of the various examples, contributed appreciably to the enjoyment of the audience." J. H.

Pianist as Film Star

LONDON.—The American pianist, Herbert Carrick, has been engaged to play a role in the new British Dominion Films' musical production, Good Night Vienna. J. H.

Rip Van Winkle Postponement

The illness of one of the principals in the cast of the new opera, Rip Van Winkle, by the Charlotte Lund Opera Company, which was scheduled for performance on December 31, compelled a postponement of the premiere until February 12, Lincoln's Birthday. Tickets purchased for the earlier date will be good for February 12.

Kelberine Opens European Tour

Alexander Kelberine began his second European tour with an appearance at the Royal Academy of St. Cecilia in Rome on December 18. Bernardino Molinari, was in the audience. The pianist is facing a crowded schedule of engagements abroad.

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Dr. Hall on Handel's Messiah

Walter Henry Hall, professor of church and choral music, Columbia University, New York, has written an essay on Handel's Messiah which was printed in connection with Dr. Hall's annual conducting of the Columbia University Chorus in this work.

He remarks on the fact that "certain musical high brows" have compared the Handel composition unfavorably with the sacred works of Bach, an attitude which he deprecates. "There is no reason why a reverence and admiration for Bach, which we all approve, should prevent us from recognizing the greatness of Handel, any more than a respect for Shakespeare should prevent appreciation of Milton."

The essayist also comments that modern editions of the Handel score would doubtless have surprised and perhaps affronted the composer, whose instrumentation was, of course, limited according to present-day standards. The rest of the article treats in detail of the most outstanding arias and choruses of The Messiah, and concludes: "Some musical works need only two factors, technic and art, but others require in addition a sense of spiritual perception. Handel's great oratorio belongs to this class. It then becomes an inspiration both to singers and hearers."

Eddy Appears with Mendelssohn Choir of Pittsburgh

Nelson Eddy was a soloist in Handel's Messiah with the Mendelssohn Choir of Pittsburgh, Pa., on December 22. Ralph Lewando in the Pittsburgh Press said: "Nelson Eddy sang the bass solos in faultless style. He has everything that a voice of his type should possess; color, quality and

volume, which, with a superior order of musicianship, and an intelligent utilization of his vocal equipment, gave great enjoyment."

J. Fred Lissfelt in the Sun-Telegraph: "Among the soloists, Nelson Eddy was the most impressive, both because of his fine singing and his comprehensive approach to the text." Harvey Gaul in the Post Gazette: "Nelson Eddy was a most impressionable basso-cantante."

Metropolitan Museum of Art Concerts Begin

The first of the series of free concerts at the Metropolitan Museum of Art (New York) will take place today (January 9). The symphony orchestra, conducted by David Mannes, will play Overture, Coriolanus, Beethoven; Symphony No. 5, Tchaikovsky; prelude to Haensel and Gretel, Humperdinck; Concerto Grosso No. 5, for strings, Handel; Sonnets from the Forest (Siegfried), Wagner; Roses from the South, Johann Strauss.

The remaining concerts of the series will be given on January 16, 23 and 30. Lectures on the programs will be given by Thomas Whitney Surette in the Museum Lecture Hall on the afternoon of each concert.

A Complimentary "Complaint"

The Junior Aid League of the Lenox Hill Hospital presented a play, December 12, in the concert hall of the Barbizon-Plaza, New York. The next day, a note was received by Catherine A. Bamman, manager of the Barbizon-Plaza concert department, which read:

"We really enjoyed giving our annual

performance in the Concert Hall of the Barbizon-Plaza very much. It is a great pleasure to acknowledge the complete cooperation tendered us in the preparation and execution of our play."

"There is only one fault that we could possibly find. That is, your hall having been built for concert purposes, the acoustics are so pronounced that our prompter was useless, because he could be heard as well as the actors, and also, despite the strip of carpet especially placed in the back of the stage, we could not move about without being heard by the audience."

"But these minor detractions were greatly outweighed by the beauty and charm of the hall." The letter was signed by Louis Ettlinger, chairman of the entertainment committee of the Junior Aid League.

Haywood Institute Teachers in Conference

The teaching staff of the Haywood Institute of Universal Song and guests convened December 21 and 22 at the New York studio of Frederick Haywood. Among the out of town visitors were J. Oscar Miller of Chattanooga, Tenn.; Grace Meloney of Cedar Rapids, Iowa; Alfred Spouse of Rochester, N. Y.; Walter Butterfield of Providence, R. I.; Elmer Hintz of Saratoga Springs, N. Y.; Edith Marie Hoffman of Wilkes-Barre, Pa.; and Willa Williammee of Penn State College, Pa.

The general topic of the meetings was Voice Training Classes for High School Students, and addresses were delivered by Hugh Ross, James Woodside, Alfred Spouse, Walter Butterfield, Grace Meloney and Mr. Haywood. A number of the teachers remained in New York through the holidays

for further study with Mr. Haywood. A total of 615 teachers have taken the normal course. Classes are established in sixty-eight city high schools, thirty-seven colleges, and with thirty-four private teachers. These activities are in thirty-four states. Universal song is accredited in twelve universities under the direction of Institute teachers.

Community Concert Series Offered in Stratford, Canada

The Community Concert Association of Stratford, Ont., Canada, opened its concert series of this season with a recital by Eleanor Reynolds, Canadian contralto. The event was attended by the members of the Stratford Association and guests from the Kitchener Association, who were enabled to hear Miss Reynolds through their reciprocal arrangement with the local organization. Carlos Salzedo, harpist, appeared in Stratford on January 8 as the second artist of their series, and the final attraction for the season is John Goss and the London Singers.

Ernest Lert Signs With German Opera

Ernest Lert, for the past two seasons stage director for the Metropolitan Opera Company and formerly of La Scala, Milan, has signed a three-year contract with J. J. Vincent, managing director of the German Grand Opera Company. Dr. Lert will be stage director for the German Grand Opera Company, and in several cities where Mr. Vincent will present opera for local committees during the summer.

The German Grand Opera will not begin their tour in January, 1932, as announced last spring, but in October, 1932.

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AT THE SCHOOLS

Eastman School Offers Summer Work in All Departments

The summer session of the Eastman School of Music, Rochester, N. Y., will be conducted from June 27 to July 30. All departments of instruction are open to students of the summer session. Work in collegiate course subjects done in the summer session is applied in credit leading to degrees. The graduate department of the school is open during this period, and, since the College of Arts and Sciences of the University of Rochester is in session, there is opportunity for summer study in both schools.

Courses in public school music have illustration of methods in classes from the public schools of Rochester. The teaching staff of the Eastman School in this department includes Charles H. Miller, director of music in the Rochester schools, Sherman Clute and Karl Van Hoesen, of the instrumental division of school music supervision. The practice of the Rochester schools of teaching reading of music without syllables will be included in the courses in methods.

Frederick H. Haywood is to conduct classes in voice class teaching; Hope Kammerer, courses in piano class teaching. Dr. William F. Larson offers work in psychology of music. Normal classes are to be conducted in methods for teaching piano, violin, organ, voice, theory, history and appreciation of music. There will be a summer session orchestra, conducted by Samuel Belov, director of the Eastman School Symphony Orchestra.

Raymond Wilson is director of the summer sessions of the Eastman School, and Arthur H. Larson, secretary-registrar, conducts his office throughout that time.

Curtis Institute of Music Notes

Artist-students of the Curtis Institute of Music, Philadelphia, have been fulfilling a number of professional engagements. Jorge Bolet, pianist, student of David Saperton, was soloist with the Philharmonic Orchestra of Havana, Cuba, and gave a recital under their auspices during the Christmas holidays. Edward Kane was tenor soloist with the Philadelphia Choral Society in their presentation of The Messiah, December 28.

Elsa Meiskey has been guest soprano at the Second Presbyterian Church, Germantown, since the first of October. Mrs. Meiskey was joined on December 13 and 20 by Irene Beamer, contralto, Enzo Aita, tenor, and Alfred deLong, baritone. Joseph Rubanoff acted as accompanist for a recent concert of the Trenton, N. J., Choral Society. Alexander McCurdy, Jr., a former student of the institute, is director of this society.

Emil Opava, flutist, was engaged by the Women's Club of Germantown for a recent concert. Jennie Robinor, a chamber music student, and a piano pupil of the late Alexander Lambert, broadcasts each Sunday from WMAC, New York.

The Swastika Quartet recently played for the Barnwell Lecture Course at the Penn Athletic Club, Philadelphia, their third annual appearance before this group. January

10, the quartet will give a concert at the Worcester Art Museum in Worcester, Mass. Benjamin deLoache, baritone, sang at the recent Elks' Memorial Service, Parkersburg, W. V. Rose Bampton, contralto, sang, for the third consecutive season, before the music and English departments of New York University, January 4.

Rosita Escalona, pianist, was on the musical program for the Mass Meeting of the Porto Rico Child Feeding Committee, December 13. Conrad Thibault, baritone, was soloist with the Orpheus Glee Club, Ridgewood, N. J., December 8.

Florence Wightman, harpist, former student and associate harp instructor in the institute, broadcasts every Thursday afternoon over the NBC red network. Florence Irons, soprano, and Theodore Walstrum, pianist, gave a joint recital recently in the Fleisher Auditorium, Philadelphia.

Lectures at Mannes School

The David Mannes School announces two series of lectures in English by the Viennese composer and teacher, Dr. Hans Weisse, who is teaching composition at the school. The first series of five talks will be entitled The Conflict Between Music Theory and Composition. They are to take place on successive Tuesday evenings, beginning January 19. The second series begins on March 1, and will be given on five consecutive Tuesday afternoons. The afternoon series is called The Spirit of Performance, designed by Dr. Weisse to outline a definite manner of listening to music.

During the interval between the two series, Dr. Weisse will make a mid-western tour lecturing at several universities.

Mary Frances Berumen Plays at Horace Mann

Mary Frances Berumen, pianist, wife and pupil of Ernesto Berumen, pianist and pedagogue of New York, recently gave a recital at the Horace Mann School for Boys. Mrs. Berumen played numbers by Ponce, Moszkowski and Liszt before an audience of 400 students.

Viola Presented to Riverdale

Mr. and Mrs. Edouard Dother have presented a viola to Riverdale Country School in memory of their son Richard, a former student. The instrument will be loaned to students interested in playing a viola either as a member of a string quartet or small string ensemble.

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Music of the Basques of Spain, whose origin is veiled despite all the researches of scientists, is the specialty of Emiliana de Zubeldia, who recently presented Basque programs in her New York recital.

Miss Zubeldia, who came to this country two seasons ago, has toured most of the countries of Europe and South America, playing her own compositions. She was born in Navarra, Spain, and after receiving



EMILIANA DE ZUBELDIA

her first musical tuition at home she succeeded, at the age of fourteen, in winning the highest honors of the Conservatory of Music in Madrid, as pianist and composer.

A student of the ancient folklore, and herself a native of the land that was old when the Roman Empire was founded, Miss Zubeldia has written music rooted in Basque traditions. The young pianist-composer utilizes the original instruments of her country in the presentations of her compositions, as well as the authentic costumes of the Euzkalduneks (the Basques) from the Pyrenees. Incidentally, Miss Zubeldia is announced as the first composer who creates her music according to the theories promulgated by Augusto Novaro, recent winner of a John Simon Guggenheim fellowship.

Cecile de Horvath's Activities

Cecile de Horvath began her concert season with a coast to coast broadcast on the NBC network under the auspices of the Civic Concert Service on November 14. She played before the Civic Music Association of Lafayette, Ind., on November 17, at which time the Lafayette Journal and Courier said:

"With regard to Miss de Horvath, one must first express amazement that anyone of such diminutive size can possess such muscular force and cope with such fistfuls of chords. But such she does, and plays not only with surprising power, but also with complete comprehension of when to use it. The Falla Fire Dance and the Schubert-Tausig March seemed like a challenge to sheer bravado, but she rose to the occasion of their volcanic climaxes as well as to the tenderness of the Palmgren Cradle Song and the delicacy of the Seeböck Minuet. Her Chopin group was a marvel of refinement in phrasing and variety of touch and color. It included an impromptu, a scherzo and a waltz from the less familiar works of the composer. Grainger's Country Gardens and a rollicking but frightfully difficult transcription of Turkey in the Straw were received with delight. Interesting rhythms characterized the Moszkowski Guitarre and the Bach-Saint-Saëns Bourrée. But the crown of her offerings was the Schubert-Liszt Hark, Hark the Lark. Never have we heard it played with greater clarity and freshness."

Jean Kantner to Continue Studies Abroad

Jean Kantner, son of Clifford W. Kantner, Seattle vocal teacher, is to leave for Europe to continue his studies.

Young Mr. Kantner is a baritone who has been soloist at Bethany Presbyterian Church, St. James Cathedral, Temple de Hirsch; he is a radio artist and the winner of the Seattle Atwater Kent prize; was the winner of the Pacific Coast Federation prize; is a graduate of University of Washington.

On December 15 Mr. Kantner gave a recital in Seattle at the Olympic Hotel, and one finds Everhardt Armstrong commenting in the Seattle Post-Intelligencer in the following way: "Kantner, who has had intelligent guidance, understands German Lied. His interpretations never miss the emotional intensity that is all important. Also, he knows how to phrase. His voice, full and sonorous, may not yet have the ultimate polish that will come with further

concertizing. But the all important thing is that it is a truly fine voice, reinforced by a temperament genuinely musical. Everything he did last evening was interesting."

Oberlin Conservatory Notes

OBERLIN, OHIO.—Oberlin enjoyed a particularly brilliant December, musically, with two artist recitals; concerts by the conservatory orchestra and the Musical Union; three senior recitals and the annual carol service by the First Church Choir, an organization even older than the Union.

The English Singers gave a Christmas program. Nothing more exquisite has ever been heard in Oberlin than their singing of Corpus Christi, by Peter Warlock, or of the other version of the same carol. Down in Yon Forest. The group sang a long and excellent program, and was called back again and again for encores.

The Cleveland Orchestra presented a program on December 15. It was made up of the Tchaikovsky Pathétique; Wagner's Forest Murmurs from Siegfried; prelude to the third act of Tristan und Isolde, and the prelude to The Meistersinger. The concert was considered by many the best ever played here by the Cleveland Orchestra and Mr. Sokoloff received enthusiastic tribute.

The Oberlin Musical Union, revived after a lapse of two years, sang Handel's Messiah in an overflowing house. The Union was under the direction of Olaf Christiansen and was assisted by the conservatory orchestra. The soloists were all members of the conservatory faculty or students—Florence Jenney Hall, soprano; Margaret Paisley, contralto; John Toms and Frank Hahanson, tenors; and William De Vany and Eugene Morgan, basses. The Union, now in its eighty-third year of active existence, is looking forward to a bright future under its new director.

The conservatory orchestra, conducted by Maurice Kessler, gave its annual program. The orchestra played the overture to Der Freischütz, by Weber; the Liszt concerto in A minor and Dvorak's New World Symphony. The Liszt concerto was played by David Earl Moyer of the piano faculty, who who gave a brilliant performance. The orchestra demonstrated a most satisfactory and creditable degree of achievement.

The first senior recital of the year was given December 4 by R. Bernard Fitzgerald of Lawrenceville, Ill., cornetist. The main number on the program was the rarely played Saint-Saëns Septet, scored for trumpet and strings, but arranged by Mr. Fitzgerald for cornet and strings.

On December 10 Frances Bieber of Butler, Pa., soprano, presented her senior singing recital. Miss Bieber is the pupil of Charles Henry Adams. On December 11, Alice Ilsley of Spirit Lake, Ia., gave a violin recital. A piano recital by Miss Ilsley will follow later in the season.

The First Church Choir of Oberlin, under the direction of Olaf Christiansen and composed mainly of Oberlin faculty and students, gave its annual carol service the evening of December 13. The most charming feature of the program was two groups of old carols sung by the Conservatory Madrigal Singers.

Five members of the Oberlin faculty attended the meeting of the Music Teachers' National Association in Detroit, December 29 to 31. They were: Frank Shaw, director; Herbert Harroun of the department of singing; Arthur Heacock and Gladys Moore of the department of theory; Karl W. Gherkens of the department of school music.

Hugh Porter Concludes Monthly Concerts

Hugh Porter gave his concluding monthly organ recital at the Second Presbyterian Church, New York, on December 27. It was marked by the playing of three Bach numbers and the pastoral, Vom Himmel Hoch. Brightly contrasting was the Bach-Widor march, characterized by definite rhythm and climax. Maleingreau's Triptyque, the Arcadelt Ave Maria (Liszt transcription); a Benedictus by Reger; Vierne's Carillon de Westminster completed a very appropriate holiday program. A Carol-Candlelight service December 20; a Pageant on the evening of December 27; a short organ recital preceding the Watch Night Service December 31 completed Mr. Porter's Christmastide activities. F. W. R.

Stuart Ross an Active Accompanist and Coach

Since October 10 Stuart Ross, accompanist, has appeared in concert with Florence Leffert, Eda Kraitzsch, Catherine Lamson, Mary Craig, Blanche Anthony, May Peterson, Colette d'Arville, Caroline Andrews and Merle Alcock. He has also a large coaching class, and has appeared on the radio with his Serenaders Male Quartet in the True Story Hour, the Blue Coal Hour, and on several mornings with Elaine Klau, soprano.

Mr. Ross will be in New York for the entire season except for a short tour with Rosa Ponselle beginning the latter part of February.

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New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 9

Philharmonic Orchestra, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Myra Hess, piano, Town Hall (A)
Paul Robeson, song, Institute of Arts and Sciences (E)
The Kedroff Quartet, Town Hall (E)

Sunday, January 10

Philharmonic Orchestra, Metropolitan Opera House (A)
John Charles Thomas, song, Town Hall (A)
Constance Eisenberg, piano, Chalfin Hall (A)
League of Composers, French Institute (A)
Malcolm and Godden, two-piano, Town Hall (E)
New York Chamber Music Society, Plaza Hotel (E)
Nina Tarasova, song, Booth Theater (E)
Eunice Norton, piano, Carnegie Hall (E)

Monday, January 11

Egon Petri, piano, Town Hall (E)
Paulist Chorists, Carnegie Hall (E)

Tuesday, January 12

Marion Bauer and Harrison Potter, lecture-recital, Waldorf-Astoria (M)
Sedalia Singers, Town Hall (A)
Nathan Milstein, violin, Carnegie Hall (E)
Winifred Cecil song, Carnegie Chamber Music Hall (E)
Henriette Bagget, song, Barbizon-Plaza Salon (E)
The Roth Quartet and Vera Brodsky, Barbizon-Plaza (E)

Wednesday, January 13

Verdi Club, Plaza Hotel (M)
Gordon Quartet, Juilliard Hall (A)
New York Banks Glee Club, Carnegie Hall (E)
Harold Samuel, piano, Town Hall (E)

Thursday, January 14

Philharmonic Orchestra, Carnegie Hall (E)
Hart House String Quartet, Town Hall (E)

Friday, January 15

Philharmonic Orchestra, Carnegie Hall (A)
Harry Braun, violin, Carnegie Hall (E)
Socrate Barozzi and Sandu Albu, violin, Steinway Hall (E)

Saturday, January 16

Intimate Concerts for Young People, Barbizon-Plaza (M)
Percy Grainger, piano, Carnegie Hall (A)
Philharmonic Orchestra, Carnegie Hall (E)
Edward Matthews, song, Town Hall (E)

Sunday, January 17

Philharmonic Orchestra, Carnegie Hall (A)
Frieda Hempel, song, Town Hall (A)
Paul Robeson, song, Town Hall (E)
Stewart Baird, lecture-dance, Steinway Hall (E)
Vicente Escudero and Ensemble, dance, Chanin Theater (E)

Monday, January 18

The Beethoven Association, Town Hall (E)

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Tuesday, January 19

National Orchestral Association, Carnegie Hall (A)
Kochanski, violin, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)
Paula Fire, song, Barbizon-Plaza (E)

Wednesday, January 20

Diaz Wednesday Afternoons, Waldorf-Astoria Hotel
Beula Duffey, Alice Erickson, Helen Marshall, Juilliard Hall (A)
Schola Cantorum, Carnegie Hall (E)
Gordon String Quartet, Town Hall (E)

Thursday, January 21

Philharmonic Orchestra, Carnegie Hall (E)
Julia Vardo, song, Town Hall (E)

Friday, January 22

Biltmore Friday Morning Musicals, Hotel Biltmore
Philharmonic Orchestra, Carnegie Hall (A)
Horowitz, piano, Carnegie Hall (E)
Bogia Horská, diseuse, Barbizon-Plaza (E)
Amelia Potts, song, Steinway Hall (E)

London

(Continued from page 28)

the original. Five weeks ago, when Robeson was too ill to sing, 6,000 people had to be turned away.

Two Sundays ago Richard Tauber, just back from America, was booked to appear at Albert Hall and literally at the last moment pleaded indisposition. Many thousands of people were in the hall and received the announcement with groans. They trooped out into a foggy Sunday afternoon, and ten thousand pounds sterling had to be refunded.

CHRISTMAS AND "PROTECTION"

For the rest, recitals are petering out, as they usually do before the holidays. We are in for a siege of carol concerts and other choral entertainment. The Oriana Madrigal Society has already led the way and included Holst's effective Ave Maria (for eight women's voices) in the program. A Glazounoff cantata in memory of the poet Pushkin, never heard here before, was sung at an amateur concert and reaped golden opinions.

One cannot say that this is the most cheerful of Christmases in these British Isles, but if musicians are idle they will at least have something to keep their tongues wagging. For the protectionist racket, hitherto confined to manufactured articles and to vegetables, has been extended to their own heaven-sent muse. "Keep the foreign musicians out!" is the cry of the righteously indignant. Well, as between mediocrities, neutrality is our middle name.

Coolidge Foundation Broadcasts

The schedule of chamber music broadcasts arranged by the Elizabeth Sprague Coolidge Foundation, of Washington, D. C., (Library of Congress) comprises the following for this season: over the Columbia network: (on Monday afternoons from 2 to 2:30 p. m. Eastern Standard Time)—January 4, Roth String Quartet; January 11, Barrère Wind Ensemble; January 18, The Salzedo Harp Ensemble; January 25, Gordon String Quartet; February 1, Compinsky Trio. Over the NBC network: (on Sunday forenoons from 11:30 to 12:15 p. m. Eastern Standard Time)—February 7, Musical Art String Quartet; February 14, Elshuco Trio; February 21,

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FREDERIC HUFSMITH,

tenor of the National Broadcasting Company, was chosen by that organization and Dr. Walter Damrosch to sing the title role in their presentation of the first act of Lohengrin, in English, December 27. Mr. Hufsmith, an artist-pupil of Solon Alberti, appears on a number of important hours.

Kroll String Sextet; February 28, London String Quartet; March 6, Nina Koshetz and String Quartet; March 13, Jacques Gordon and Lee Pattison, in sonata program for violin and piano.

Open Seasons for Johann Strauss

On January 1, 1932, the music of Johann Strauss became anybody's property, because the Austrian copyright of thirty years expired on December 31. It had been renewed for two years in 1929 but since then Austria has not joined other nations in extending its copyright law to fifty years.

Porter to Present Bach Works

Hugh Porter, organist and choirmaster at the Second Presbyterian Church, New York, will present Bach's double concerto for violins, also the cantata, Sing for Joy, at the evening service, January 10.

Arthur Hartmann for Toronto

Arthur Hartmann has left for Toronto, Canada, to take over the private violin class of the late Luigi von Kunits. Mr. Hartmann left his Woodstock, N. Y., home this week enroute to Toronto.

Anne Parsons to Give Recitals

Ernest Briggs announces a series of recitals by Anne Parsons, mezzo-soprano, at

BRUNO WALTER COMING

Bruno Walter, to follow Ossip Gabrilowitsch as guest conductor of the New York Philharmonic, will arrive in New York from Europe about January 10.

the President Theater, New York. The first of these will be given, with Sandro Corona at the piano, tomorrow afternoon (January 10). The recital following is to be devoted to Elizabethan and medieval music.

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The Musical Courier desires to obtain the present address of the following:

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Publications

BOOKS

Reviewed by Frank Patterson
The Story of Our National Ballads, by C. A. Brown.

We have here a revised edition of a book originally published in 1919. It is a carefully compiled work of three hundred pages, with an elaborate index, and a number of illustrations. The ballads treated in separate chapters are few in number—sixteen, to be exact—beginning with Yankee Doodle and ending with America the Beautiful. Two chapters follow: The Spanish-American War Songs; Songs of the Great War. These sections (presumably for the average reader) are by far the most interesting in the book, treating as they do of matters of our own time. The entire work however is excellently written and will be read with pleasure and profit. (Thomas Y. Crowell Company, New York).

VOCAL

Reviewed by I. R. Sussman
SONGS

Dear Little Mother With Silver Hair, by Margery Watkins.

Both words and music are written by Miss Watkins. Because of its simplicity of melodic line and conventionality of accompaniment the song would require an interpreter who can lend emotion to the telling. It is another Mother song with much of the triteness which seems inherent in pieces of this type, but at least it has simplicity and unaffected emotional content. The range, in medium voice, is from C to F. (Oliver Ditson Company).

Let Me Dream, by Don Wilson.

The song is an arrangement of Gen. Chas. Dawes' famous melody. Why this melody, sweet and expressive as it is, should suffer another arrangement is not understandable. Though Mr. Wilson's lyric is competent and fits the mood, it offers nothing unusual or especially praiseworthy in itself. (Gamble Hinged Music Co.)

CHORAL WORKS

Joseph's Carol, by Ralph E. Marryott.

For solo baritone and mixed chorus, suitable for Christmas. Text by Percy MacKay adapted from the old Cherry Tree Carol. The melody for the most part follows the melodic line, or skips within the chord notes. Harmonization is usual. (Gamble Hinged Music Co.)

Calm Be Thy Sleep, by Noble Cain.

Tom Moore wrote the poem, simple, sincere, and very expressive. The music is in felicitous keeping to make this a splendid number. Registration is for mixed voices. (Gamble Hinged Music Co.)

'Tis Spring, by Frances C. Darr.

Both words and music by Miss Darr. A Con Spirito number of little merit besides its liveliness and good scoring for voice. Three part for S.S.A. (Gamble Hinged Music Co.)

Horace Coon to Publish Novel

Horace Coon, who was for several years publicity representative for the Wolfsohn Musical Bureau, New York, has written a novel entitled *Forever Engaged*, which is to be published in February. The story deals with a modern girl who is always willing to sacrifice a future possibility for an immediate advantage. For the past five years Mr. Coon has been an instructor of English in the University Extension, Columbia University, New York.

Intercollegiate Contest Announced

Harriet Steel Pickernell, executive secretary of the Intercollegiate Musical Council, has left for St. Louis to arrange the finals of the Intercollegiate Glee Club Contest to be held there on March 11. The New York contest will be held this year in Carnegie Hall, February 27. The winner of this Met-

ropolitan contest will participate in the national finals. New York, Columbia, Princeton, Fordham, Yale and Rutgers universities will compete. New York University, having won the finals last year, will send its glee club to St. Louis.

Christmas Programs at St. Patrick's Cathedral

Pietro A. Yon, musical director of St. Patrick's Cathedral, arranged the following programs for the Christmas Eve and Christmas Day services: for the Pontifical Mass, the concertino for oboe and orchestra (B. Labate, soloist), P. Yon; O Divinest Childhood, M. E. Downey; Adeste Fidelis, Novello; Gesu Bambino, P. Yon; Fantasia on Christmas Themes, F. de la Tombele (organ and orchestra). Mr. Yon conducted, and his artist-pupil, Robert Elmore, was at the organ. For the Vespers service, the program comprised Christmas Rhapsody, E. Gigout; O Divinest Childhood; Jesu Redemptor (four male voices), Kothe; Alma Redemptorie (four male voices), F. X. Witt; Ave Verum (solo and four male voices), P. Yon; Tantum Ergo (solo and four parts, male voices). Works of Dubois, Landate, and Yon were given by the organ.

Two Series of Hotel Concerts

A series of twenty Friday Evening Musicales will be inaugurated on January 8 in the Regency Room of the Carlyle Hotel, New York. The first program will be presented by Freda Bradley, and

sent by Rosalie Du Prene, soprano, assisted by a string quartet. An intimate one hour program has been planned. The second half of the Barbizon Plaza series of Tuesday Evening Musicales will be opened by Volina Powers, soprano, on January 5. The series was started last October.

Orloff Gives Chopin Recital in London

Nicolai Orloff was heard in a Chopin recital on December 5 at Wigmore Hall, London. The London Morning Post reviewed the pianist's performance: "Every now and then one is fortunate enough to listen to piano playing that touches perfection, but it seldom happens, as it did on this occasion, that the privilege extends to a whole recital. . . . It was, perhaps, the most musical Chopin-playing that one is ever likely to hear." The London Times: "He has all the sensitiveness to beauty of tone and to subtleties of rhythm. . . . When Mr. Orloff plays one is conscious of immense reserves of feeling." The Daily Telegraph: ". . . a recital of which literally every phrase gave us some new point of colour or figuration to admire and remember."

Mr. Orloff completed his British tour on December 15 with a broadcast. He played ten times in London this autumn, and sixteen times in the English provinces and Scotland. December 19 Mr. Orloff played the Chopin F minor concerto in Paris with Piernee and the Colonne Orchestra.

certo, played by Freda Bradley, and Brahms' instrumental trio, op. 8, performed by Mmes. C. D. Mitchner, piano; A. L. Bates, violin, E. G. Reinhart, cello.

For the second year Lyell Gustin is conducting musical appreciation programs for grades seven and eight of the public schools; six programs are given in the largest school auditoriums of the city. Over 2500 children attend these concerts.

WHITE PLAINS, N. Y. Handel's Christmas oratorio, *The Messiah*, was presented at Ridgeview Congregational Church on December 20. Caroline Beeson Fry was the conductor, and the chorus was composed of the Ridgeview Choir, augmented by a number of local singers. The soloists were Mary Catherine Akins, soprano; Grace Leslie, contralto, and John Gurney, bass.

On Christmas Eve a candlelight carol service was held. A violin and organ recital was given by Rev. E. B. Lawson, pastor of Trinity Lutheran Church, and Caroline Beeson Fry. Christmas carols were sung by an augmented Ridgeview Choir.

The Don Cossack Male Chorus sang before a large and appreciative audience at the Westchester County Center on December 18. The program was composed of liturgical songs, songs of wild, barbaric feeling, and folk songs. The fine balance, precision, pulsating rhythms, the color and vigor, and particularly the fidelity to pitch were qualities much admired. The energetic leader, Serge Jaroff, has a ready response to his capable directing.

A tribute in itself, and significant of the genuine pleasure derived, was the fact that at the conclusion of the program the entire audience remained seated applauding enthusiastically for encores, which, of course, were given. E. H.

CLUB ITEMS

PAULINE WINSLOW SONGS TO BE HEARD

Channing Pollock, playwright, is also a poet; his new poem, *The Land of Heart's Desire*, has been set to accompanying music by Pauline Winslow, composer, and it will have its first hearing on January 14 at the annual luncheon, Congress of States Society, Hotel Pennsylvania, New York. Minnie Church Pollock will read it, the composer at the piano. On the same occasion Nicholas Farley, tenor, from the Roxas Studio, will sing Winslow's *Only One Hour and My Little Kingdom*.

WASHINGTON HEIGHTS COMMUNITY PROGRAM

Mary Clute, soprano, and Madeline Scarron, diseuse, appeared before the Washington Heights Club (Mrs. Edmund W. Kingsland, president), at McKinley Temple, New York, December 28. This was a Christmas program. Mrs. Titterton was chairman of the hospitality committee.

A. W. A. CHAMBER MUSIC

Alexander Russell, organist; Lucienne Radisse, cellist, and Frances Blaisdell, flutist, presented a program of Chamber Music at the A.W.A. Hall, New York, January 3.

FRANCES SEBEL IN MIAMI

The Mana-Zucca Music Club of Miami, Fla., presented Frances Sebel, with Frances Tarbox at the piano, in a recital at the Civic Theater December 29.

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•BALDWIN•

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



YEATMAN GRIFFITH, teacher of voice, and **J. Clyde Brandt,** dean of music at the State Teachers College, Cape Girardeau, Mo., for the past twelve years. Mr. Brandt has been spending his sabbatical leave of absence in New York studying and coaching with Mr. Griffith.



LINA PAGLIUGHI, former pupil of Domenico Brescia ("the little Tetrassini," as she was called when she made her debut in San Francisco), is now singing in many of the largest Italian theaters, often accompanied by her tenor husband, Primo de Montanari.



ROSETTE ANDAY AND HELENE MARA arrive on the SS. Bremen. Miss Anday made her first American appearance in a song recital in New York on December 28. Miss Mara will spend a short holiday in America, returning to fulfill operatic and radio engagements in Germany. (Photo by Richard Fleischhut, ship's photographer.)



MRS. STILLMAN-KELLEY, National Chairman of Legislation of the National Federation of Music Clubs, is interested in governmental support of orchestras and opera houses, and with that purpose in view is conferring with state chairmen of legislation throughout the country. Mrs. Kelley, now on a speaking tour in the South, was the guest of honor December 17 of the large and active Birmingham, Ala., Music Club. Mrs. J. W. Luke, president (her former pupil), and Mrs. Lillie Davis, honorary president. Mrs. Davis was formerly an officer in the N. F. M. C. (Photo © Bachrach.)



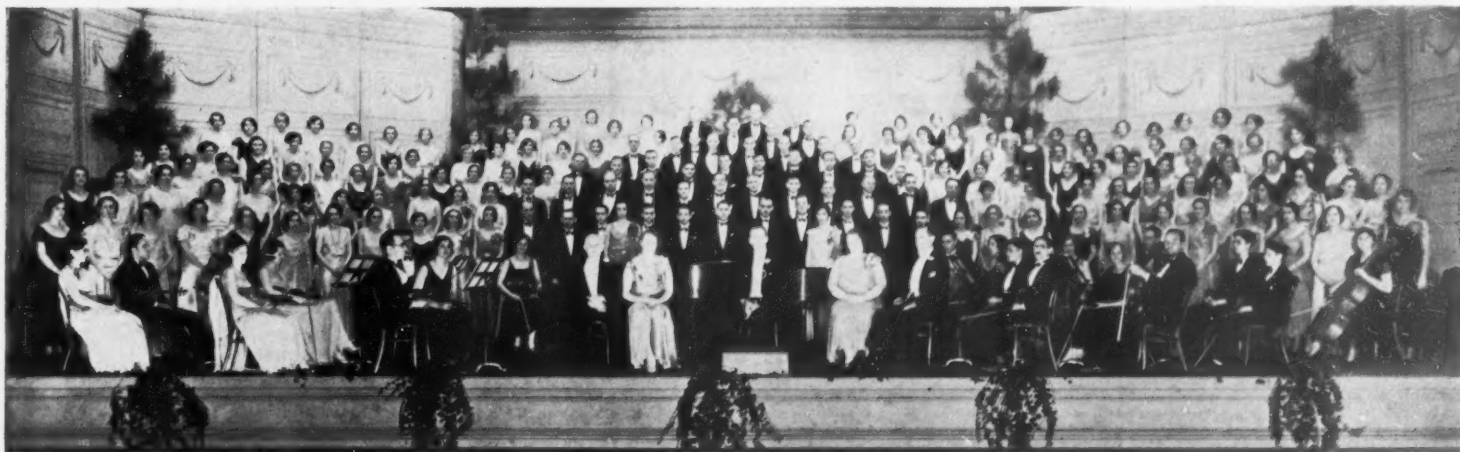
HILDA KUTSUKIAN, contralto, was honor guest at a musicale given by her mother, Mme. Anna Kutsukian, of New York. The program was given by Gina Pinnera, Helena Lanvin, Frances Peralta, Salvatore de Stefano, Pavel Ludikar, Edward Lankow, Florence Foster Jenkins, Sinclair Bayfield, Frances Mann, Henri de Tiberge, Ifor Thomas, Jules Murry, Clarence Derwent, Murdock Pemberton, Emilio Roxas and others. Miss Kutsukian is now appearing in Sing High, Sing Low, and is to sing with the New York Civic Opera Company in their January productions at Mecca Temple, New York.



FRANCESCO MERLI, tenor, will be a newcomer at the Metropolitan Opera. With a repertoire of fifty operas, he is popular in Italy, South America, London, Paris, Denmark, Belgium and Australia (where he sang with Melba). After his debut in Rossini's *Mosé* he has sung at La Scala for nine seasons, where the principal tenor roles of thirty operas have been entrusted to him. Before sailing for New York, Mr. Merli is engaged for a concert tour in Northern Europe and a short season at the Reale of Rome, and at the Reggia of Parma.



RENATO BELLINI, as seen by the caricaturist. Some of his piano compositions are appearing on the programs of Moriz Rosenthal and Ignaz Friedman.



CADEK CHORAL SOCIETY OF CHATTANOOGA, TENN., AND SOLOISTS IN MENDELSSOHN'S ELIJAH, recently presented at the Memorial Auditorium, Chattanooga. J. Oscar Miller, director of the chorus, is in the front center. The soloists (seated on either side of Mr. Miller) are, left to right, Dan Beddoe, Phradie Wells, Mary Gordon Ledgerwood and Edwin Swain. This performance was given before an audience of 5,500.

MUSICAL COURIER

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